Kine WEEKLY

PRODUCTION: STANLEY'S PROMISE

See page 3

THUNDER "CLAPS"

FOR "THUNDER AFLOAT"

Starring WALLACE BEERY
with CHESTER MORRIS · VIRGINIA GREY

Flash!
"Just the stuff to give the troops —and the public . . . one of the most vigorous films it has been my good luck to see"
DAILY MAIL

Flash!
"Intensely and thrillingly topical . . . a tremendously gripping film. See it"
DAILY SKETCH

Flash!
"If you are tough, if you can take it, see this film by all means. It is magnificently photographed and produced . . . Yes, great stuff"
SUNDAY EXPRESS

Flash!
"'Thunder Afloat' makes grand entertainment . . . full of action and humour . . . exciting, convincing and topical"
EVENING NEWS

Flash!
"The best of the week; a blustering, funny, exciting yarn"
DAILY TELEGRAPH

Flash!
"A holding and honest piece of fiction that stands well out from the rut of flag-waving pictures"
THE OBSERVER

2nd. THUNDERING WEEK

at the EMPIRE THEATRE, Leicester Sq.

Flash! Flash! M-G-M's HIT SEASON CONTINUES . . . "THE WOMEN" starring NORMA SHEARER, JOAN CRAWFORD, ROSALIND RUSSELL . . . eagerly awaited Trade Show will be announced shortly!

POPPY DAY
PLEASE GIVE VERY GENEROUSLY
TO RELIEVE WAR DISTRESS

GEORGE FORMBY

IN

"COME ON GEORGE"

LONDON RELEASE JANUARY 1st 1940

"JUST THE STUFF TO GIVE 'EM, WHETHER SOLDIERS OR CIVILIANS, A SHOW WHICH NO AUDIENCE COULD RESIST GOING FOR IN A BIG WAY."
—*Daily Film Renter.*

"GEORGE FORMBY PROVIDES YET ANOTHER BIG BOX-OFFICE HIT. WILL PULL PATRONS IN AND SEND THEM OUT AGAIN HAPPY AND DELIGHTED WITH EVERY MINUTE OF ITS GRAND ENTERTAINMENT. GEORGE FORMBY'S LATEST IS ALSO HIS BEST."—*Cinema.*

"THE ONE AND ONLY GEORGE FORMBY AS A JOCKEY. SPEED, THRILLS, LAUGHTER AND GEORGE HIMSELF, NOT FORGETTING HIS SONGS AND A BIT OF ROMANCE, MAKE THIS A SURE WINNER ANYWHERE. NO ONE NEED HESITATE ABOUT THIS FILM, FOR GEORGE IS ON TOP OF HIS FORM."—*Faulkner.*

"CAST IRON ENTERTAINMENT FOR THE MASSES. GEORGE'S JOCKEYSHIP IS RIOTOUS. FORMBY COMEDY AT ITS BEST."—*Kine.*

Associated British A.B.F.D. Film Distributors Ltd.

W. LANCS AND MATINEE PRICES

See page 5

Kinematograph WEEKLY

No. 1698 Thursday, November 2, 1939. Vol. 273

SHEFFIELD'S CO-OP. BUYING SCHEME

See page 7

GOVERNMENT HOLD-UP OF PRODUCTION

KORDA AND QUOTA UNCERTAINTY

NOTWITHSTANDING the official praise showered upon "The Lion Has Wings," Alexander Korda's successful propaganda effort, which he made in the early days of the war in circumstances of almost insuperable difficulties, the Government still ignores the arguments in favour of re-establishing the British film-production industry. Even Korda, with his important official contacts, has been unable to obtain any assurance concerning future policy.

Mr. Korda told the KINE. on Tuesday that so far as he was personally concerned he had no future plans beyond the final editing of "The Thief of Baghdad."

It is impossible, he said, to make promises for the future until we definitely are informed of the Government's proposals.

This uncertainty makes production an even more hazardous undertaking than usual.

Mr. Korda considers the vacillating attitude of the Government towards this important industry, which is keeping various production units in a constant state of uncertainty, will make it difficult to recommence, even when the Government policy is announced. Production staff is now reduced to the very lowest minimum, and a considerable number of key men have joined national services.

Financial backing for film making is now so involved that obtaining money at reasonable rates is almost impossible, and private financial backing is, at the moment, the only method offering any prospect.

All these considerations are vital to British production, and in view of the large capital investments sunk in the production side of the Industry, it is imperative that a definite ruling should be announced immediately. When sounded on the possibilities of his following Merle Oberon to Hollywood, Korda was non-committal, but the KINE. understand that unless he can find some way out of this impasse he will probably sail for the States at the end of the year.

QUOTA ACT REVISION

Alternative Will Not Affect British Production

EARLY ANNOUNCEMENT PROMISED BY OLIVER STANLEY

THE Films Act (1938) will not be modified unless equivalent opportunities for British film production are substituted.

THIS STATEMENT WAS MADE IN THE HOUSE OF COMMONS ON TUESDAY BY OLIVER STANLEY, PRESIDENT OF THE BOARD OF TRADE, IN REPLY TO A REQUEST TO EXPEDITE HIS DECISION ON THE FILMS ACT.

Mr. Stanley also stated that he hoped soon to announce the special arrangements requisite to meet war time conditions. He added that he could not admit that unemployment in the Industry was the result of the Government requisitioning of studios.

Ian Hannah asked the President of the Board of Trade whether he was aware of widespread unemployment in the Film Industry and would he give an undertaking that the existing Quota Acts would on no account be relaxed.

Major Sir Ralph Glyn asked the President of the Board of Trade whether he was aware that the Government's policy of requisitioning a large number of English film studios for storage purposes had the effect of throwing out of work so large a number of persons previously employed in film production, that there was now scarcely a film in production, and as the Treasury had limited the amount of money which America could take out of the country and thus restrict the number of films they were likely to send, would he convene a conference of British film producers in order to ensure there should be no shortage of films for the entertainment of the public.

The President's Reply

Oliver Stanley, answering both questions together, said:—

"I am aware that since the outbreak of war there has been considerable unemployment in the film Industry, but I do not think it is due to the requisitioning of floor space in British studios for storage purposes.

"I hope soon to be able to make a statement on the special arrangements requisite to meet war time conditions.

"I can assure the hon. Members that in considering the question I am fully alive to the importance of maintaining an adequate supply of films, and seeing that full use is made of the available facilities for film production in this country.

"The films quota under the Cinematograph Act, 1938, is still in force, and its quota provisions will not be modified without consultation with all sections of the Industry, and unless other arrangements are made which will give equivalent opportunities for the production of films in this country."

Glenvil Hall (Labour, Colne Valley): Will the Minister expedite his decision on the question as it is causing a great deal of worry in the film Industry, and many people are out of work in consequence?

Mr. Stanley: As I have said, the films quota is in force and it will not be modified without consultation with the Industry unless I am satisfied that some alternative, equally good from the point of view of production in this country, can be put in its place.

A sub-committee of the Scarborough Corporation is to consider the possibilities of film education for scholars during their out-of-school activities.

ALEXANDER KORDA

"GENERAL BOOTH"

20th-FOX FILM OF SALVATION ARMY

AN elaborate screen biography of "General" William Booth, the picturesque founder and chief of the Salvation Army, is to be made in Hollywood by 20th Century-Fox.

Piquant angle on this choice of subject is the fact that the Salvation Army in this country of its inception has always forbidden its officers and members to visit the kinema; and like all its other orders, this has to be unquestionably obeyed.

Darryl Zanuck, 20th-Fox's production chief, intends to start shooting early in January. The selection of a star actor for the central rôle has yet to be made. The story, "Marching On to War," is by Laurence Pohle and Thomas Aherne, and the script is now well under way.

This week the Army's publicity representative, William Devoto, sailed for the States. Part of his visit will be for the purpose of consultation and advice on story and setting detail.

William Booth founded the Salvation Army in 1865 and remained its autocratic leader till his death in 1912. It is understood that the internal disputes about its subsequent successions of leadership will play no part in the film, which deals with the rise of the sect and introduces Queen Victoria and Gladstone.

While the subject is one of obvious interest and appeal, it may be doubted if the Industry's welcome for it will be unanimous. For it must necessarily be a boost for an organisation which, whatever its good works the world over, is an avowed enemy of the kinema and of public entertainment in general.

P. L. M.

FILMS FOR THE TROOPS

Preliminaries of Trade Co-operation

SIR ADRIAN BAILLIE VISITS THE C.E.A.

THE co-operative scheme for the supply of films to the troops has now been explained to Trade representatives.
A Council to be set up under the presidency of Sir Adrian Baillie will comprise representatives of the C.E.A., the K.R.S. and the N.A.A.F. Institutes.

Following a report by the C.E.A. General Secretary on the position, Sir Adrian Baillie, M.P., who has been appointed to control the arrangements for the physical supply of films to the troops, was introduced to the Executive Committee by the president, E. J. Hinge.

Sir Adrian expressed his appreciation of the invitation to be present and recapitulated what had happened so far in the scheme for supplying films to the Army.

He invited the C.E.A. to nominate members to a council to be set up consisting of C.E.A., K.R.S. and N.A.A.F.I. representatives, and was assured by the president of the full support of the C.E.A.

The Executive Committee, in view of the possibility of the council being called together before the meeting of the General Council, proceeded to elect its members subject to confirmation by the General Council.

C.E.A. Representative

Eight nominations were made, from which C. P. Metcalfe, H. P. Mears, T. France, and A. S. Moss were elected, with J. Pollard and F. W. Morrison as reserve members. The president, E. J. Hinge, and the general secretary are automatically members in virtue of their offices.

In his preliminary report, W. R. Fuller explained the nature of the original arrangement with the War Office, referred to the formation of E.N.S.A., from which the C.E.A. had had no communication, and the objection of the K.R.S. to supply films without being represented on any organisation supervising distribution.

K.R.S. Attitude

D. E. Grif[illegible] President of the K.R.S., stated after [illegible]ouncil meeting on Tuesday that the K.[illegible] had decided to go ahead with their p[illegible] to organise up-to-date and efficient supp[illegible] of films for the troops.

No announcement was made of any nominations to the Council proposed by Sir Adrian Baillie, or whether the K.R.S. is identifying itself with that scheme.

Friction Rumour Denied

Sir Adrian Baillie, interviewed by the KINE., said that he had been pleased to find in his preliminary meetings with the Trade a spirit of co-operation to secure the best films possible for the troops.

He had no desire to push any particular policy of his own; he wished members of the Trade to look upon him as a link with the War Office.

Rumours that he had encountered opposition in his efforts were false.

There need be no misgiving regarding the protection of the Trade's vital interests.

EARLY STATEMENT FROM BAIRD

Future Television Plans

THE situation arising from the war is receiving the close attention of the executives of Baird Television, Ltd., states the KINE. City correspondent.

It is understood that an important statement about the affairs of the company and its future policy will be made in the course of a few days.

Owing to the cessation of visual broadcasts, the television business in Great Britain has been brought to a standstill; in addition to which, many members of the technical staff are now employed upon Government work.

National S.O. Attitudes

LEEDS AND DUNDEE SAY . . . "IF WE MUST . . . !"

AT their next meetings practically every branch of the C.E.A. will be called upon to discuss the attitude of their membership towards the national Sunday opening during war time of kinemas. While the feeling of the Trade, particularly in some northern areas, is not wholly in favour of the proposal, the general attitude is that if opening can be regarded as a form of national service, exhibitors will co-operate to the fullest degree.

In addition to the opinions which appear on page 6, the subject is shortly to be raised at Dundee and Leeds.

Exhibitors in the Leeds area have never shown any great inclination towards Sunday opening.

The general feeling is reflected in the opinion of Charles P. Metcalfe, who points out that Yorkshire has always been averse to Sunday opening. He recognises, however, that the film Trade is the servant of the public, and that if any great demand was shown they would be prepared to meet it. Mr. Metcalfe holds that the present time is far from ideal to start Sunday opening for the reasons that there is a shortage of films and a growing shortage of staffs. These would be difficult to cope with for Sunday shows while the present conditions remain.

Similar expressions have been made by Claude Whincup, an official of the Leeds branch. Mr. Whincup discounts any idea that additional revenue would be forthcoming. His view is that the revenue for the kinemas will merely be spread over seven days instead of six.

Scots Church Protest

The Church and Nation Committee of the Church of Scotland has sent a letter to the Prime Minister, the Secretary of State for Scotland, the Home Secretary, and the Secretary of State for War on the question of the proposed Sunday opening of kinemas throughout the country.

The letter states that such a change would violate the whole tradition of the Scottish people with regard to their outlook on the Lord's Day; that it should not be made through an Order in Council, but through the House of Commons; and that all proceeds, after deduction of expenses, should go to charity.

Dundee's View

At Dundee, where the C.E.A. section will consider the question next week, Miss M. McIntosh points out that exhibitors have never been in favour of Sunday opening, but the present circumstances alter matters.

Charles Taylor, of Green's Playhouse, said that the kinema must give the public what they want. If there is all-round opening, he said, we would in all probability follow suit.

A broad-minded view of the problem was expressed by the Rev. H. Andrew, Gilfillan Church, who, while primarily desirous of seeing people in church on Sunday evening, admitted the difficulties of the exceptional times in which we are living and thought it better to open kinemas than have persons wandering aimlessly around the streets.

KINEMATOGRAPH WEEKLY

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THE BITTER TIME OF WAITING

OUR troubles to-day are, paradoxically, really troubles of to-morrow. The circumstances inseparable from a world crisis have made it impossible to look ahead, and, as we are placed in this Industry, it is only by looking ahead that we can keep afloat.

Until certain things happen in the international arrangements between this country and the United States, it seems, we shall be kept in the dark on vital questions like the sending abroad of cash in payment for the hire of films. When those arrangements have been completed we shall be told whether the present quota laws will stand, and, if they do, there is the self-starter for British production. Plenty there are who are willing and ready to operate it.

But, while our chance of living in the present depends upon our ability to read the future, the state of suspense in which we are now is very wearing. No news is bad news, for every day our chances of keeping British production alive seem to be fading.

One section of the Trade, of course, is much nearer to the day-to-day system under which the biggest proportion of people live to-day. The exhibitor has to rise and fall with the neighbourhood in which he works. And here, as can be seen from financial returns, we can see something like a horizon.

Too often have inaccurate lessons been drawn about our business simply because people have the habit of looking to the West End as a criterion of the country as a whole.

So that we are justified in welcoming the stouthearted and practical rejoinder of Oscar Deutsch, that "the public's desire for entertainment under present conditions is reflected in the fact that takings are now back to normal in most areas."

In short, the people who are in danger of complete boredom during black-out hours are only too glad to see a bright and comfortable screen show. Most of them have got over the discomfort of evening travel—so long as there is not too much of it—and that is how the suburbs are coming into their own again.

After all, it is not often a Trade has such an opportunity as ours has to-day. With many legitimate theatres closed, no dog-racing in the evenings, no football pools, and, in fact, a general shut-down of almost all recreation except the pictures, and with a kinema in practically every desirable position, it would be strange indeed if they failed.

This, however, is right only so long as the pictures themselves are right. A student of our review pages will realise that for the moment there is no shortage of good product, and, in fact, there is a better reservoir of product in the renters' despatch rooms than we generally have.

But, as we have said, it is when we look further ahead that we cannot conceal our disquiet. Unless some simplification is effected in regard to our payments to the American companies they will have to reconsider their programme of production; and at the same time our own studios are anxiously looking in every direction to know which way to move, realising all the time that the longer action is delayed the more difficulties will hedge about the move when at last it comes.

Long Shots

W. R. F. AS NEGOTIATOR—A LONG C.E. SESSION—PATRIOTISM IN PICTURES—OTHER WAR PROPAGANDA—THE "KINE." SHOWMEN SHIELDS—ARTHUR GREENSPAN AXED

NO one who has seen W. R. Fuller at work negotiating and pleading, or arguing and pressing, in debate, discussion or deputation, has failed to realise what a big asset the C.E.A. General Secretary is when big problems, threatening exhibitors' interests, demand firm or tactful handling. It is due to his foresight and persistent thinking and planning that matters have upon the whole turned out so favourably for exhibitors.

DURING the busiest days of the recent negotiations for reopening, etc., he was working early and late and the overstrain brought on an attack of sickness from which he has now happily recovered. Despite his indisposition, he stuck to his job, and few of the many people he contacted suspected the difficulties under which he was labouring.

IT was a hungry—and possibly thirsty—Executive Committee which made its way out of Broadmead House on Tuesday at a quarter to three, after a session which had lasted without intermission from 10.30. The subjects for discussion were many and important, and as it was some matters were pushed over to a further committee next week.

M-G-M reports excellent "black-out" business on "Thunder Afloat," the Wallace Beery film. For the first time since war started, queueing took place at the Empire, Leicester Square, over the week-end, and "standing only" became the order of the day. This surely proves once again that a good film will draw the crowd. The March of Time short, "Battle Fleets of Britain," at the Tatler, Charing Cross Road, is another picture which is not only drawing full houses, but getting round after round of applause at the conclusion of its showing.

ALTHOUGH one could naturally only agree with the people who, in praising "The Battle Fleets of Britain," regretted that the job had been left to an American company, there was only one opinion about the quality of the work. And in case there is a feeling that so eminently British a subject ought to have been by our own people, the answer is—it was.

TO give credit where it is due, and a great deal of credit certainly is due, I should like to remind readers that the British features appearing in the "March of Time" series are the work of our own men. James S. Hodgson, a camera artist if ever there was one, and Maurice Lancaster, who acts as director, have never done a better job, and this particular issue, which has no other subject than "The Battle Fleets of Britain," will be eagerly appreciated both at home and abroad.

I WAS talking after the show with some of the Radio men and I was glad—although not altogether surprised—to hear that the film is now shown on 11,000 screens throughout the world. As this particular issue is a straightforward pictorial description of what our Navy really represents, its effect is far more striking than if it had been designedly propaganda.

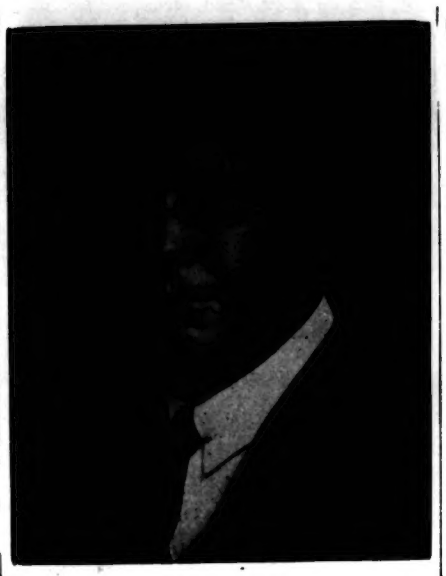
AND while on the subject of patriotic pictures, it is a long time since we have fiction outstripped by fact in the representation of stirring aeroplane action. But in "The Lion Has Wings" there is something to set the blood coursing through the veins with a vengeance. It is such a finished production, and every one of its thrills—and what thrills—is justified by the action. It doesn't call for praise; if you can describe it adequately you can say no more.

I UNDERSTAND Sir Kingsley Wood and Winston Churchill have already enjoyed it, and the only person more important and more essential, the Man in the Street, is insisting upon sharing the experience. And that word brings up the question of Trade arrangements, naturally.

AS a gesture of appreciation for the facilities accorded to him during production, Alexander Korda is going 50-50 with the Treasury in his profits—that is, of course, as a producer. And to ensure the widest possible distribution, United Artists have fixed a 25 per cent. price on it, on condition that the exhibitors, on their side, waive the usual barring clauses.

ARRANGEMENTS to use pictures for propaganda purposes are probably awakening numerous memories in the mind of Sir William Jury, who during the war of 1914-1918 was almost a dictator from the film point of view.

HIS fellow committee-men were Sir Reginald Brade and Sir W. Graham Greene, Permanent Secretaries, respectively, to the War Office and the Admiralty, with Lord Beaverbrook as the President of the Committee. They controlled kinema propaganda for the whole of the Empire, and were able to secure a big showing in America. The D. W. Griffith's picture, "Hearts of the World," with the Sisters Gish, which included front-line shots, was perhaps their best picture achievement. The Committee managed to make a profit on this patriotic job and handed nearly £100,000 to war charities.



W. R. FULLER, General Secretary of the C.E.A.

LISTENING-IN on Monday I began to wonder whether the broadcasting system had got mixed up with its United States brother. When you hear a Radio version of the Grace Moore film, "One Night of Love," followed shortly after by "Lost Horizon," it looks rather like Columbia broadcasting from somewhere in England.

I WAS very glad to hear of the progress being made by Roy Simmonds, of 20th-Fox, whose illness was so much more serious than was realised at the time by his friends. He is now away from the nursing home in which he had been receiving treatment for heart trouble, and will shortly leave for the South Coast to enjoy, I hope, a convalescent spell.

ONLY a few days ago Roy's O.C. in the last war wrote asking him to rejoin in his old position of Staff Major. Of course he had to decline, and he is in fact forbidden to do anything at all. He cannot even write letters, which is why he has asked me to pass on his thanks to the many friends who have been keeping him in touch with the world.

AS soon, he says, as he is allowed to do any letter writing he means to acknowledge every communication he has received. Anyway, he is now making steady progress, and looking forward to a relaxation of his medical officer's ban on every form of strain.

I HAVE an idea that John Corfield may have a big story to break shortly regarding production plans. Some very important names are hinted at, and some subjects which should make box-office bets.

FILMS AND THE NEUTRALITY BILL

KINE.'s New York Cable from the "Motion Picture Daily"

***U.S. SENATE** passes on Senator Johnson's plea for new amendment exempting films from the neutrality "cash and carry" provisions. He emphasised the need for industry to maintain foreign business. Legislation now goes to the House after Senate passage on Friday.*

***DARRYL ZANUCK** appeals for a united front, in view of the radical changes which must come in the industry to enable it to face the crisis ahead.*

***UNIVERSAL** net profit expected to be well over a million dollars for year ending November 2; first three-quarters net is $989,995.*

***MONOGRAM** raising budgets to eleven pictures.*

***WARNER** production pace on the Coast shows no slackening, says S. C. Einfeld.*

***IN GRAND NATIONAL** reorganisation, company gets $450,000 loan from Reconstruction Finance Corporation, the Government Agency.*

CIVILIANS suffer their cussednesses in war time, as well as the soldiers, and we are all finding ourselves up against a brick wall now and again, however well we think we have prepared things. Try to press for the completion of a job and the answer is—there's a war on.

SO I am afraid the trophies for the KINE. showmanship competition have been rather late in delivery this year. I had hoped for a fairly prompt distribution this time, but James Walker, Ltd., the jewellers, who were making the big silver shield and the six smaller replicas for the runners-up, were unable to speed up the factory until last week.

I AM glad, however, to say we have sent them all off now, and once more I would like to register the general congratulations of the Trade to Reynolds Roberts, of Wallsend, the winner, and to S. J. Channing, C. E. Stead, S. Newberry, R. Jordan, G. B. Kay, and Geoffrey Ray, all receiving high commendation.

ANGLO-AMERICAN FILM DISTRIBUTORS held a sales conference last week-end at the Trocadero, when the company's policy and product were lucidly and forcibly placed before the sales staff by G. H. Freeman, the sales manager. Others who addressed the gathering were John Corfield, Louis Jackson, B. Seligman and A. S. Whittaker, publicity chief.

MANY exhibitors who made personal contact with Arthur Silverstone during his 16 years' service in this country will be interested to hear of his present position with United Artists. Harry L. Gold, vice-president, tells us Arthur has been appointed assistant Eastern general sales manager, and he will operate throughout the Eastern part of the States and throughout Canada. On the departure of his brother to the States he was appointed assistant to the joint managing directors here, E. T. Carr and George Archibald.

SPEAKING of U.A., it is interesting to note that this company is the first organisation in the Trade to arrange a show for the benefit of its members serving with the Forces. To-day (Thursday), the Dramatic Section of the U.A. Social Club presents that epic drama "U.A. on the Move," at the Club Hall, Gerrard's Cross, at 8 p.m.

ARRANGED and presented by those members who have been evacuated to Eaglehurst, "U.A. on the Move" is said to be the greatest production the Corporation has as yet had the privilege of handling. The entire proceeds are to provide comforts for those members of the U.A. staff serving with H.M. Forces.

ARTHUR GREENSPAN'S bustling happy personality will be lost to A.B.P.C. after the end of the year, I understand, as he is then relinquishing his job of sales manager. Cuts in the number of pictures being handled have necessitated reductions of staff, and Arthur Greenspan leaves after 15 years' service with the regrets of his distribution chief, to whom he has rendered loyal service.

GENIAL and hard-working, with a long experience of the Trade behind him, he has made friends on all sides of the Industry. His break will certainly only be temporary, and we ought to hear shortly of his occupation of a similar responsible post.

CHARLES MARTIN, Pathé's cameraman in France, tells of a visit to a Scottish regiment by the C.-I.-C. While Martin was filming him he was stopped and asked several questions by Viscount Gort concerning the method of filming and the use of different lenses, showing that the Commander-in-Chief is interested in practical photography. When he continued his inspection, Martin was able to secure some very fine pictures, which, it is understood, are to be included in the current issue of the "Pathe Gazette."

A RECENT air raid warning at Hull produced a story of youthful enterprise which will be enjoyed in Trade circles. A children's matinee was in progress at one of the city's main kinemas when the sirens rang out. In accordance with pre-arranged plan, the children, about 400 in number, at once left the building.

THE alarm was of short duration, and when the children again presented themselves at the kinema they were readmitted and the programme resumed. During the interval, however, there had been a wholesale collection of pals, sisters and brothers, and although some walked out, over 600 walked in!

STROLLER.

Close-Ups

By

Screencomber

FOR THE BUSY EXHIBITOR

HERE are a few further synopses of current features to assist the busy exhibitor.

"ONLY ANGELS HAVE WINGS": "A wing" in Scotch slang is a penny, which seems to indicate that the angels in this particular case are Scots angels. The film is no doubt a Scotch version, therefore, of "Pennies From Heaven." Type of subject: Phantasy.

"A MODERN MIRACLE": Obviously an alternative title to the above. Type of subject: Unbelievable.

"STAGE COACH": The story of a travelling theatrical company, the action of which takes place entirely in a railway compartment. Type of subject: Travelogue.

"BLACKMAIL": An historical epic, working up to a terrific and spectacular climax, culminating with the Battle of Agincourt. A history of Edward First's son, known as "The Black Prince," because he invariably appeared on the field of battle wearing coat of black mail. Type of subject. Shady.

"ICE FOLLIES OF 1939": A documentary which seeks to expose the danger of over-indulgence in ice-cream. It is not generally realised that ice-cream eating excesses reached a new peak during the present year, and this interesting little subject clearly illustrates, by means of diagrams, the havoc wrought by such over-indulgence on the digestive organs. Type of subject: An organ interlude.

WINKLEHEIM'S BLITZKRIEG

WART WINKLEHEIM has put forward a highly ingenious suggestion which he believes may bring the war to a speedy close. The idea is simply that huge kinema screens should be erected opposite the Siegfried Line so that they can be seen with ease by the Nazi troops. Wart is then willing to supply the entire output of the Winkleheim Picture Corporation for screening to the Germans, and if the reception given the Winkleheim product by British audiences is any criterion, then the Nazis will be in full flight in no time.

IS THIS A RECORD?

OUR Wardour Street Eye Witness asserts that a renter was seen one day last week moving down Wardour Street. It would be prejudicial to the public interests to state the name of the person so observed, as there is no doubt that a major crisis would arise should action be taken by the Rural Renters' Union. Suffice to say that he was moving in an Easterly direction and was easily recognisable by his markings. He was wearing a complete Rural Renting outfit, with gaiters, smock, and straw in mouth.

The Rural Renters, it is interesting to note, wear their straw in the mouth, while the ruined exhibitors now prefer to wear theirs in their hair.

WHO'S LION?

"The Lion has Wings," has made Mayer sore;
He'd always taught us, the Lion had a roar.

GUNS BEFORE BUTTER

AT times of stress and strain, such as we are now passing through, it is right that our soldiers and the sailors should be considered first, but in all the appeals for dartboards for the troops, socks for the sailors, cigarettes for the airmen, we should not forget that there are many equally deserving causes well worthy of attention.

Charity begins at home, they say, so maybe I will be permitted to issue an appeal to the Trade on behalf of the exhibitors. Following on a heat wave, a war, a complete close down, curfew restrictions and a black-out, most exhibitors are indeed in a bad way, so much so that many of them have not the wherewithal to purchase the necessary doses of weed-killer or raise the price of a gun to end it all.

Will members of the Trade wishing to assist this very deserving appeal, please forward guns and arsenic care of this column, and they will be forwarded to needy cases. Members of the K.R.S. should note that in all instances an undertaking will be given that the guns will not be used against the renters.

BATTLING DIETRICH

NOW that Dietrich, according to pictures in the Press, has taken up fisticuffs, for scenes in "Destry Rides Again," her early London training should stand her in good stead. It is said that, following those tempestuous first nights, she could throw a mounted policeman a hundred yards with ease, and, in a running tackle, barge her way through a crowd amounting to many thousands of film fans. What hope then for one ordinary woman got against such a super female? In short, why doesn't Dietrich hit somebody her own size?

If she was to go around beating people about the studios, why not take on Joe Louis or Tommy Galento? Surely a woman who could replace our wonderful London policemen and a howling, autograph-maddened mob with complacency would find a couple of prize-fighters a comparatively easy proposition.

A scene from BATTLE FLEETS OF BRITAIN in the current "March of Time" issue. It shows the training of a Dartmouth cadet

HEPNER PLANS TO MAKE TWO

"THE POWER AND THE GLORY"

An anti-dictator film, "The Power and the Glory," and the last picture to be made in Czecho-Slovakia, has been secured by Leon Hepner, of Anglo-French Film Company. The film also possesses the distinction of being based on a story by Carl Kapek, famous Czech author, which was produced as a stage play in London. Mr. Hepner plans to issue an English version.

Other pictures in Mr. Hepner's programme include an original story by Adrian Brunel, dealing with a London boy evacuee. Production has not actually been started on this, but plans are well in hand for an early beginning.

The theory of the film is to show that, with the town children going to the country, there is likely to develop in them a love of country life, and in time it may result in a return to the land.

Two subjects have already been completed, the first, "Happy Event," having been taken over by Grand National. "Happy Event" was the first long film to be made in Dufaycolor and is filmed almost entirely out of doors, and deals with the birth of a race-horse and traces its life up to the time it enters the Grand National.

Also ready is a film called "The King's Empire." Although a tour of the entire British Empire, it is by no means a travelogue, for while it shows various aspects of life all over the Empire it also explains how the City of London and the business houses affect our numerous colonies.

20th-FOX PUBLICITY

Back to Soho

W. BUCHANAN-TAYLOR

Illness of Roy Simmonds and the joining up of Sam Pulleu, combined with the evacuation of headquarters of 20th Century-Fox to Wembley, caused a period of some dislocation in the publicity department.

This has now been overcome in a recent announcement by Francis L. Harley, managing director, that he has made arrangements for the Publicity Department, with W. Buchanan-Taylor in control, to work from Soho Square until further notice.

There is no doubt that this will be appreciated by exhibitors and the Press alike.

NEW LICENSING POLICY

London and M.C.C.

The annual Licensing Committees of the London and Middlesex County Councils would normally have been held yesterday and to-day (Thursday) respectively.

It is understood that the procedure of both these Councils is to inform all existing licence holders that they will receive their renewals in the ordinary course.

It is not likely that the renewals will be accompanied by any fresh conditions, although, of course, the application of such kinemas as have been subject of complaint during the year will receive special consideration.

P. A. WILDE PASSES

Former Birmingham Exhibitor

The funeral took place at Lodge Hill Cemetery, Birmingham, on Monday, of Percy Alexander Wilde, who until a few years ago was a familiar figure in Birmingham kinema circles. After leaving the Trade he became licensee of the Wellington Hotel, Bristol Street. He passed away on Thursday last week at the age of 53.

Formerly with Moss Empires at head office and at Swansea and Cardiff, he came to Birmingham to manage the Summerhill Palace. Subsequently he was transferred by A.B.C. to the Forum, New Street.

The Wellington Hotel was the venue of the annual snooker tournament in aid of the Birmingham and Midland C.T.B.F.

SOLDIER OPENS A KINEMA

POPULAR GESTURE AT ASHFORD

ALTHOUGH officially announced to perform the opening ceremony of the Astoria, Ashford, Ald. H. Fear, Chairman of the Middlesex C.C. Entertainments Committee, by a happy inspiration, waived his official duty in favour of an unnamed soldier in the audience.

Owing to the war many difficulties of supply were encountered during the erection of this 1,000-seater, but all have been successfully surmounted by Edgar Mendenhall, who was entrusted by the Perrin brothers with the design of the building.

On Monday evening Edgar Peto, who is the resident organist, acted as M.C. and introduced Leslie Perrin, who briefly described the inception of the scheme and the problems encountered in its carrying out.

Alderman Fear warmly congratulated L. Perrin and H. T. Perrin upon their enterprise in providing the town with such a handsome and comfortable building. He referred to the growth of Ashford, and spoke with appreciation of the work done for the town by the Perrin brothers at the Clarendon. Ald. Fear went on to eulogise the architect, builders and others associated with the design, erection and equipment of the theatre.

He then called upon a soldier in the audience, who faced the ordeal, as a soldier should, and in a ringing voice declared the Astoria open and wished it all success.

The programme comprised the G.-B. news, a Walt Disney cartoon, a musical interlude on the Compton Theatrone by Edgar Peto, and "A Girl Must Live" (20th Century-Fox).

The theatre itself will be fully described in the IDEAL KINEMA section of this paper in the next issue.

MATINEE PRICES CONDEMNED BY W. LANCS

SMALL INDUSTRIAL HALLS NOT AFFECTED

A MUCH more friendly tone animated the adjourned meeting of the West Lancs branch C.E.A. when it met at Preston on Tuesday to discuss the problem of bargain matinees.

The argument in favour of the abolition of reduced prices at matinees was put by J. M. CANNON, Gaumont-British area supervisor.

H. D. MOORHOUSE said that whereas he had been definitely against anyone fixing prices for him, he had since formed the opinion in the light of experience that abolition of matinee prices was a factor for the good of business generally. He suggested that first-run houses in Preston should get together with a view to reaching general agreement.

It was agreed that this be done.

Mr. FENNELL (Blackpool) reported that leading Blackpool exhibitors were opposed to abolition, but generally agreed that the small difference between afternoon and evening prices did not constitute bargain matinees as such.

Barrow a Klondike

Lancaster and Morecambe had already abolished them, and Mr. DOBSON stated that in Barrow the business was so good both at matinee and evening performances that they did not wish to receive from regular patrons a charge of profiteering.

Barrow received congratulations from J. M. CANNON on being a modern Klondike. He pointed out that abolition meant increased capital to weather the storm of possible enforced closure in future.

The Chairman, H. SIMPSON (Ulverstone), disposed of the profiteering argument by stating that evening prices were the kinemas' regular charge, and that matinees were a concession. Regarding industrial suburban halls where matinee takings are small, it was agreed that these should be regarded as not primarily affected.

J. M. CANNON proposed and Mr. FENNELL (Blackpool) seconded the proposition that the branch favours wherever possible the abolition of bargain matinee prices. Mr. Dobson was the only dissentient.

New Films for Soldiers

J. ADDENBROOKE (Morecambe) raised the point of serving troops being shown the newest films, and pointed out the serious effect on business when troops were home on leave.

LEESWOOD JONES (Fleetwood) thought the troops were entitled to the best of everything. It was agreed that the matter be left to delegates to watch when it came before the General Council.

Training Operators

A. WILES (Preston) stated the local technical school had agreed to train operators, and it was decided that a small committee of licensees be formed to make preliminary arrangements.

Film Shortage Fears

C.E.A. EXECUTIVE COMMITTEE MEETS

At the Executive Committee of the C.E.A. held on Tuesday, following upon a report by W. R. Fuller, general secretary, of conversations on the feared film-production shortage, a letter was read from the Leeds branch asking for consideration of co-operative production of films on account of the shortage which was likely to arise.

The suggestion was also put forward of a variation of the six months' booking period in order to ease the situation.

It was agreed to hold this matter over for discussion at a special Executive Committee meeting to be held next Tuesday.

Air Raid Insurance

Two other matters raised by the Leeds branch dealt with a plan for mutual insurance of kinemas against air raid damage, and a request for adjustment of bars consequent upon the transfer of dates owing to the readjustment plan necessitated by compulsory closing. The former matter was referred to the General Council, and regarding the latter the request was made to members that individual cases should be submitted to the General Secretary.

Rating Claims

Correspondence was read with the Ministry of Health regarding the rating of kinemas during the period of compulsory closure. It was suggested by the General Secretary that deductions should be made from the total shown on the demand note when making payment in proportion to the period during which the kinemas were closed.

Training Fire-Fighters

It was stated that the Home Office had circularised local authorities giving instructions that when approached by kinemas for facilities for training a fire-fighting staff, such instructions should be available at nominal fees.

"The Lion Has Wings"

On the subject of booking the film "The Lion Has Wings," the terms which had been agreed by the Ministry of Information were detailed, and it was stated that members would be circularised, giving these particulars, which were a percentage figure of not more than 25 per cent. and no obligation for any other film to be booked with "The Lion Has Wings."

Red Cross Appeals

The PRESIDENT reported that he had attended a meeting in connection with a national appeal to be made for the Red Cross Society.

As local mayors would be running appeals on behalf of the British Red Cross, it was decided that the C.E.A. would not be represented on the Committee.

Thanks a Lot

Letters were received from five C.E.A. branches thanking the Association officers for their efforts in securing reopening of kinemas.

Film Staff of M.O.I.

Question in Commons

A. M. Lyons, K.C., asked the Parliamentary Secretary of the Ministry of Information if he would give a report of the work to date of the Films Organisation of this department, and the number of staff employed in connection with it.

Sir Edward Grigg: "As regards the first part of the question, I would refer my rt. hon. Friend to the answer given on October 19 to the honourable Member for Wolverhampton.

"Of the films therein mentioned, the Air Force film has been completed and world-wide distribution is being arranged; the film dealing with London's transition from peace to war has been completed, and the scenarios of most of the documentary films have been submitted and are under active examination.

"As regards the second part of the question, the film publicity division has a staff of one unpaid and seven paid officers, apart from typing assistance."

Stanley Lupino and Phillis Brooks in LUCKY TO ME (Assoc. British)

London Trade Show Diary

SCREENINGS BETWEEN NOVEMBER 2—8

Thursday

Daughter of the Tong (*Grand National*)

G.-B. Private Theatre. **11 a.m.**

Cast: Evelyn Brent, Grant Withers, Dorothy Short, Dave O'Brien, Dirk Thane. **Director:** Raymond K. Johnson.

"Daughter of the Tong" is a Chinese underworld drama, in which Evelyn Brent is seen as the leader of the "Tong" and Grant Withers is the G-man sent to clear out the gangsters, who, protected by politicians, are terrorising the city. A New York gunman is imported by the "Tong" to kill the young son of a banker, but on his way is cornered by G-men. One of the latter, Grant Withers, impersonates the gunman in an effort to get the gang within reach of Federal law. He eventually manages to rescue the banker's son, and in the chase the gang is enticed over the State border, where they are no longer protected by crooked political bosses.

Sons of the Sea (*Grand National*)

Cambridge Theatre. **2.30 p.m.**

Cast: Leslie Banks, Cecil Parker, Kay Walsh, Mackenzie Ward, Simon Lack, Ellen Pollock. **Director:** Maurice Elvey.

"Sons of the Sea," a drama of the Senior Service and more particularly of the tradition and training behind every officer in the Navy, is made entirely in Dufaycolor, and with the full co-operation of the Admiralty. Some of the scenes were shot at the Royal Naval College, Dartmouth, where cadets played their real-life rôles for the film.

Leslie Banks, the new head of the Royal Naval College, is amazed to hear that Simon Lack, his son, one of the cadets, wishes to abandon the Naval profession. The boy, however, is intrigued by the activities of Mackenzie Ward, ostensibly a British Secret Service agent, but in reality a spy, and innocently offers to aid him. Later, when Leslie Banks is sent away on a secret mission connected with enemy minefields, the boy unwittingly reveals details to Ward, whose subsequent efforts nearly cost the boy's father his life. The resultant inquiry reveals the association of the boy with the spy, and the former is severely reprimanded, and only cleared when Ward is arrested and proved to be an enemy agent.

The experience and the opportunity he has had to see the Navy at work makes the lad change his mind, and his father proudly watches him carry on his training—one of the new generation of "Sons of the Sea."

Friday

Debt of Honour (*New Realm*)

"A." **Celluloid Theatre.** **11 a.m.**

Cast: Leslie Banks, Geraldine Fitzgerald, Will Fyffe, Stewart Rome, Niall MacGinnis. **Director:** Norman Walker.

Based on an original story by "Sapper," "Debt of Honour" tells of a Major in the British Army who faces dishonour to save the girl he loves. He is forced to leave his regiment, and sails to Africa, where much of the dramatic action takes place. The film is a British National production, directed by Norman Walker, with Leslie Banks in the rôle of the Major and Geraldine Fitzgerald as the girl whom he saves from disgrace.

Monday

Everything's On Ice (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Irene Dare, Roscoe Karns, Edgar Kennedy, Lynne Roberts, Eric Linden, Mary Hart, George Meeker, Bobby Watson. **Director:** Erle C. Kenton.

The picture marks the film debut of six-year-old Irene Dare, the world's finest juvenile ice skater, who appears in several spectacular ice ballets, part of the floor show at a smart Palm Beach night-club, where Roscoe Karns, a highly impractical uncle, has secured an engagement for the youngster.

Arriving at the resort with Irene, her mother and older sister, Karns instals the entire party in an expensive hotel, and proceeds to put the family in a serious financial state by spending money on an elaborate scale. His attempts to marry off the sister to a supposedly rich man merely add to the complications of the story.

The situation is relieved only by the timely arrival of Irene's father, Joe, an industrious barber, who helps in bringing the story to a close in uproarious manner.

Tuesday

Full Confession (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Victor McLaglen, Joseph Calleia, Sally Eilers, Barry Fitzgerald, Elisabeth Risdon, Bud McTaggart. **Director:** John Farrow.

McLaglen, two-fisted, irritable, but likable brute, tries to obtain for Sally Eilers, his girl friend, a fur coat by the only means he knows—burglary. While making his escape from a store he knocks out Barry Fitzgerald, the night watchman, and kills a policeman with the unconscious man's gun. A year later Fitzgerald's son is being married, and, while celebrating, the watchman gets into an altercation with a neighbour and is taken to prison. Joseph Calleia, a priest, after a visit to McLaglen, learns that Fitzgerald's finger-prints corresponds with those on the gun that killed the policeman over a year before. At his trial Fitzgerald is sentenced to death.

How the priest obtains a full confession from McLaglen, together with the dramatic complications it brings to the story, is said to make the film one of the most appealing entertainments seen on the screen for many months.

Wednesday

The Fighting Gringo (*RKO-Radio*)

Own Theatre. **11 a.m. and 3 p.m.**

Cast: George O'Brien, Lupita Tover, Mary Field, William Royle. **Director:** David Howard.

In the Texas town of San Carlos, near the Mexican border, George O'Brien is engaged to apprehend an aged Spaniard who is wanted for the murder of the town's banker.

Believing the man innocent, O'Brien discovers evidence to substantiate his belief when he learns the banker had served an eviction notice on the Spaniard, after bribing the Government surveyors to make a false survey of his ranch.

By clever deductions and the ingenious playing of one suspect against another, O'Brien brings to justice the real murderer in the climax of an action-packed story.

Lucky to Me (*Associated British*)

Cambridge Theatre. **3 p.m.**

Cast: Stanley Lupino, Phyllis Brooks, Barbara Blair, Gene Sheldon, David Hutcheson. **Director:** Thomas Bentley.

Stanley Lupino and Phyllis Brooks, both well-publicised names, head the cast of this light-hearted comedy. Adepts at the snappy gag, sure judges of the demands of popular entertainment, Stanley Lupino and Arthur Rigly's story should answer fully the public's hunger for relaxation in its amusement.

Stanley, a solicitor's clerk, has married secretly a typist, played by Barbara Blair. Their brief honeymoon is interrupted by instructions to go to an important client's country house on business—so wife becomes secretary to be with her husband. Unfortunately for bride and groom, the client also wants help in his love affair. Stanley's brilliant schemes to rectify his client's difficulties go dangerously wrong here and there, but all ends well.

Song and dance in the right places season a typically hilarious subject of the Lupino brand. Gene Sheldon, who attracted much favourable attention for original comedy in "Star of the Circus," reappears in this picture. Direction is by Thomas Bentley, whose name is linked with many successes in the Associated British record.

"Boy Slaves" will be shown at Blackburn under an "H" certificate.

NATION-WIDE S.O. MOVE?

Permission likely to be for the "Duration"

1 p.m. OPENING SOUGHT

THE suggestion that the hours of Sunday opening throughout the country should be standardised at 1 p.m. for the duration is receiving the consideration of the Home Secretary. It is believed that a decision on this point will be ultimately linked with the proposal that all kinemas in the Country should be permitted to open on Sundays for the duration.

Although it is likely that most exhibitors will avail themselves of S.O. facilities, in some districts a measure of opposition is anticipated.

Arguments in favour of the proposal were advanced in the House of Commons on Thursday by Col. Arthur Evans, who pointed out the need for entertainment facilities for the people generally and particularly for the large number of troops on Sunday leave. The case for bringing into line the different hours of opening where S.O. was already permitted was strengthened, he said, by the lighting and other restrictions now in force.

In view of these points Col. Evans asked the Home Secretary to cause an Order in Council to be issued permitting for the duration the Sunday opening of places of entertainment at 1 p.m.

THE BROAD VIEW NEEDED

Cardiff M.P. Speaks of Abnormal Times

There are indications this week that the move to secure the opening of kinemas on Sunday will secure a measure of support from South Wales that is surprising, having regard to its former hostility to any such proposals.

Colonel Arthur Evans, M.P. for Cardiff South, is in favour of kinemas opening at 1 o'clock on Sundays.

"While I am conscious that such a request will bring forth a certain amount of criticism," he said, "I feel that in these abnormal days one must take abnormal steps and the broadest possible view. It would only be a war time measure, would greatly benefit the Armed Forces, and would make available to certain sections of the civilian population a form of natural recreation now denied to them in the weekdays owing to the abnormal hours in which they are engaged on war work."

Bridgend Town Council also, meeting on Wednesday, passed a resolution that immediately power was given by the Government they would be prepared to open kinemas in the town on Sunday.

SHEFFIELD DISCUSSION POSTPONED

Unfavourable Opinion

The proposal for general Sunday opening should the authorities bring forward any legislation was referred to at the Sheffield C.E.A. meeting at which Harold S. Gent (the chairman) said he did not know whether it was desired in Sheffield or not.

Mr. Shaw: My directors do not want to open and are not going to unless we are ordered by legislation.

The Chairman said his people were of the same opinion.

It was decided that the matter should lie on the table until some legislation had been brought forward. Then, if necessary, an emergency meeting would be called.

CHESTER POLICE ARE LUKEWARM

"Not Worth While"

Discussing the proposal that kinemas should be allowed to open on Sundays, the Chief Constable of Chester (T. C. Griffiths) states it has been the policy of the magistrates and the Watch Committee to avoid Sunday opening of kinemas except on occasions when they have been used for concerts for charitable institutions. Whilst he has no desire to depart from this policy, he doubted if it would be worth while for kinemas to open as the crowds in the streets on Sundays had not been so great since the black-out restrictions were enforced.

PLYMOUTH ATTITUDE?

The Services Would Welcome S.O.

Had not war broken out the question of Sunday opening in Plymouth would have again been raised by the influential bodies who appealed to the City Council at the early part of the year.

The need to-day for it is more keen than ever, and, according to Charles Halderson Rundle, secretary for the Devon and Cornwall branch of the C.E.A., "Sunday opening of kinemas would be welcomed by the Services and by the police. He had not, up to then, received any official information on the subject."

Under the Emergency Powers, Mr. Rundle pointed out, permission to open kinemas on Sundays could be granted without going to the public, and he thought local exhibitors would open if they were allowed to do so.

In any event, a Home Office Order would be the deciding factor. Orders emanating from this source have to be carried out.

A free weekly kinema show is to be given at the Astoria, Folkestone, for 500 London school children evacuated to the district.

L.D.O.S. Wriggles in the West

Protests Against S.O. Moves

IN a review of the Sunday opening campaign the allegation was made by L.D.O.S. speakers that vested interests were taking advantage of the national emergency to secure what they would not secure under ordinary conditions. Another speaker revealed the extensive organisation sponsored by the L.D.O.S. in its opposition to Sunday kinemas.

This statement is made by Dr. Norman G. Dunning in an address at the annual meeting of the Western Division of the L.D.O.S. at Bristol

He added that the sponsors of the applications were acting in a manner that was definitely un-English. There was a very vital principle at stake, for the proposal was contrary to the religious convictions of countless thousands of people.

> The meeting passed a resolution that the general opening of kinemas and theatres on Sundays would be a further desecration of the Lord's Day, and would be an encroachment on the distinctive character of the British Sunday and on the weekly rest day of some 40,000 to 50,000 kinema and theatre employees.

S.O. in the West

The Divisional Organiser said for several years the kinema trade had concentrated its efforts on London and the Home Counties, but this year witnessed an attempt to secure new ground for Sunday opening by increased activities in the Midland and Western counties. It was true that Sunday opening had been secured in the West at Devizes, Chippenham, Trowbridge, Bridport, Warminster and Bromsgrove, but in most of these cases the licensing authorities gave their decision in favour of Sunday opening without consulting local councils or electors.

An Intensive Campaign

The Society had, however, secured victories at various places, including Plymouth. Dudley was, perhaps, the most notable victory, and in this campaign the Society had addressed 20,000 envelopes by hand, had folded 40,000 leaflets and inserted them in envelopes, had arranged a house-to-house distribution of 20,000 leaflets, and had made a personal canvas of nearly 30,000 electors, as well as arranging other forms of publicity, including the display of campaign cards in 1,500 private houses. The result was that Sunday opening was defeated by a majority of over 4,000.

Referring to the proposal to permit the opening of kinemas on Sundays throughout the country, irrespective of the present law, he said the theatres were now asking for the same facilities, and he was certain that the motive behind the move was none other than financial gain.

FROME DECISION

No Opposition from Churches

The Frome (Somerset) Urban District Council, at an emergency meeting held last week, decided to give kinema entertainments in that town on Sundays for the "duration."

Coun. F. G. Sheppard, a director of the Grand Cinema, Frome, in a letter, considered that the opening of kinemas on Sundays during the war would indubitably be productive of a great deal of good.

A formal application on behalf of the two local kinema proprietors for Sunday opening was based on the large war time addition to the town's population.

The representatives of the local churches did not oppose the application.

PRESTON CLERGY DIVIDED

S.O. Defeated by One Vote

One vote decided the suppo[illegible] of a resolution objecting to the openi[illegible] of kinemas any time on Sundays at the [illegible]ston Rural Deanery Chapter meeting [illegible]st week. Thirty Church of England [illegible]vmen were present and opinion was [illegible]st equally divided. An amendment to [illegible] effect that opening of kinemas on S[illegible]ys was not altogether objected to pro[illegible] the fare produced was of a suitable [illegible]y type and that the show hours did n[illegible]terfere with church worship was defeate[illegible] opposition securing a majority of on[illegible].

The Rivoli, Ruislip, is to [illegible] on Sunday mornings for showing instr[illegible]nal films to local air cadet squadrons.

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THE KINEMATOGRAPH
FILM
TRADE SHOW OF

Stars.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine." Review.	Release Date.
*All at Sea	British Lion ..	74 min.	U	6,700 ft.	Sandy Powell, Gus McNaughton, Kay Walsh	First-rate star booking for the masses and the family	Oct. 19, 1939	Not Fixed
Amateur Detective ..	Pathe	60 min.	A	5,515 ft.	Frankie Darro, Dick Purcell, Lillian Elliott	Handy two-feature programme booking. Safe for juveniles	Oct. 26, 1939	Not Fixed
Angels Wash Their Faces	Warner ..	87 min.	A	7,830 ft.	Dead End Kids, Ann Sheridan, Ronald Reagan	First-rate mass and industrial booking. Should not harm youngsters	Oct. 26, 1939	Not Fixed
Behind Prison Gates ..	Columbia ..	62 min.	A	5,626 ft.	Brian Donlevy, Jacqueline Wells	Good two-feature programme. Hardly suitable for youngsters	Oct. 19, 1939	Not Fixed
Blackmail	M-G-M	81 min.	A	7,290 ft.	Edward G. Robinson, Ruth Hussey, Gene Lockhart	Excellent general booking. Nothing to offend the family	Oct. 19, 1939	Not Fixed
Blondie Takes a Vacation	Columbia ..	69 min.	A	6,217 ft.	Penny Singleton, Arthur Lake, Larry Simms	First-rate light booking. Safe for youngsters ..	Oct. 12, 1939	Not Fixed
Boy Friend..	20th Century-Fox	71 min.	A	6,412 ft.	Jane Withers, Arleen Whelan, Richard Bond	Good light booking for the masses and family ..	Oct. 12, 1939	Not Fixed
Cat and the Canary, The	Paramount ..	74 min.	H	6,630 ft.	Bob Hope, Paulette Goddard, John Beal	Average star and title filler. Not for children ..	Oct. 5, 1939	Not Fixed
*Cavalcade of the Navy ..	Ace	52 min.	U	4,840 ft.		Novelty booking of box-office topicality. Good for youngsters	Oct. 12, 1939	Not Fixed
Cheyenne Tornado ..	Curry	50 min.	U	4,527 ft.	Reb Russell, Victoria Vinton	Moderate support for small halls. Safe for youngsters	Oct. 12, 1939	Not Fixed
Circle of Death	Curry	50 min.	U	5,328 ft.	Monty Montana, Tove Lindan	Safe Western booking with juvenile pull ..	Oct. 12, 1939	Not Fixed
Coastguard	Columbia ..	71 min.	U	6,405 ft.	Randolph Scott, Frances Dee, Ralph Bellamy	Very good popular booking. Great for youngsters	Oct. 19, 1939	Not Fixed
*Come On, George ..	A.B.F.D. ..	88 min.	U	7,981 ft.	George Formby, Patricia Kirkwood, Gibb McLaughlin	Excellent general booking. Great for youngsters	Oct. 26, 1939	Not Fixed
Conspiracy	RKO-Radio ..	57 min.	A	5,100 ft.	Allan Lane, Linda Hayes, Robert Barrat	Reliable two-feature programme booking for the masses. Should not harm youngsters	Oct. 5, 1939	Not Fixed
*Dark Eyes of London..	Pathe	75 min.	H	6,853 ft.	Bela Lugosi, Hugh Williams, Greta Gynt	Excellent thriller, one with title and star pull, for others than juvenile	Oct. 26, 1939	Not Fixed
Day the Bookies Wept, The	RKO-Radio ..	62 min.	U	5,580 ft.	Joe Penner, Betty Grable ..	Very good light booking. Will appeal to youngsters	Oct. 12,1939	Not Fixed
*French Without Tears..	Paramount ..	85 min.	A	7,757 ft.	Ray Milland, Ellen Drew, Roland Culver	Very good comedy booking for all classes, family included	Oct. 26, 1939	Not Fixed
Frontier Marshal	20th Century-Fox	71 min.	A	6,415 ft.	Randolph Scott, Nancy Kelly, Cesar Romero	Excellent outdoor entertainment. Safe for youngsters	Oct. 12, 1939	Not Fixed
Fugitive at Large ..	Columbia ..	64 min.	A	5,823 ft.	Jack Holt, Patricia Ellis, Stanley Fields	Very good two-feature programme booking. Nothing to harm youngsters	Oct. 19, 1939	Not Fixed
Gibraltar..	Studio One Dist.	89 min.	A	8,100 ft.	Viviane Romance, Roger Duchesne, Erich von Stroheim	Very good spy melodrama	Oct. 26, 1939	Not Fixed
Girl from Rio	Pathe	64 min.	U	5,655 ft.	Movita, Warren Hull ..	Reliable mass and industrial booking. Nothing to harm youngsters	Oct. 26, 1939	Not Fixe
*Girl Who Forgot, The ..	Butcher's ..	79 min.	U	7,190 ft.	Elisabeth Allan, Ralph Michael, Basil Radford	Good two-feature programme booking for the masses and family	Oct. 19, 1939	Not Fixed
Golden Boy	Columbia ..	99 min.	A	8,936 ft.	William Holden, Barbara Stanwyck, Adolphe Menjou	Excellent general booking, a box-office certainty for all classes, family included	Oct. 26, 1939	Not Fixed
Gun Smoke	Curry	50 min.	U	5,082 ft.	Monty Montana, Marion Shilling	Second for small halls and youngsters	Oct. 12, 1939	Not Fixed
Hotel for Women ..	20th Century-Fox	83 min.	A	7,502 ft.	Ann Sothern, James Ellison, Linda Darnell	Excellent general booking. Nothing to harm youngsters	Oct. 5, 1939	Not Fixed
Ignace	Unity	80 min.	A	7,216 ft.	Ferandel, Saturnin Fabre, Charpin	Excellent light entertainment. Not for juveniles..	Oct. 12, 1939	Not Fixed
In Name Only	RKO-Radio ..	94 min.	A	8,483 ft.	Cary Grant, Carole Lombard, Kay Francis	Box-office entertainment for all classes. Hardly suitable for youngsters	Oct. 12, 1939	Not Fixed
In Old Monterey	British Lion (Republic)	70 min.	U	6,357 ft.	Gene Autry, Smiley Burnette, June Storey	Capital star booking for the masses and family ..	Oct. 26, 1939	Not Fixed
*Inspector Hornleigh on Holiday	20th Century-Fox	87 min.	A	7,872 ft.	Gordon Harker, Alastair Sim, Linden Travers	Excellent popular booking. Nothing to harm youngsters	Oct. 12, 1939	Not Fixed
Island of Lost Men ..	Paramount ..	63 min.	A	5,691 ft.	Anna May Wong, J. Carrol Naish, Broderick Crawford	Second feature for the very unsophisticated. Unsuitable for children	Oct. 5, 1939	Not Fixed

WHAT'S RELEASED

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length Feet.	Stars.	Poster.	"Kine." Review Date.
Nov. 6	Among Those Present ..	A.B.F.D... ..	F. 2006	58	U	5,166	Evelyn Venable, Grant Mitchell, Vince Barnett	1/12, 1/6	June 8, 1939
,, 13	*Black Eyes	A.B.P.C. ..	Br./R.1815	70	A	6,419	Mary Maguire, Otto Kruger, Walter Rilla ..	1/12, 1/6 ..	April 13, 1939
,, 27	Bridal Suite	M-G-M	F. 1959	70	A	6,268	Annabella, Robert Young	1/48, 1/12, 1/6 ..	June 22, 1939
,, 20	Bulldog Drummond's Bride ..	Paramount ..	F. 2180	56	A	5,046	John Howard, Heather Angel..	1/12, 1/6	Aug. 10, 1939
,, 20	Calling Dr. Kildare	M-G-M	F. 1859	86	A	7,769	Lew Ayres, Lionel Barrymore	1/48, 1/12, 1/6 ..	May 18, 1939
,, 27	*Cheer, Boys, Cheer	A.B.F.D... ..	Br./R.2210	83	U	7,642	Nova Pilbeam, Edmund Gwenn, Moore Marriott	1/48, 1/12, 1/6 ..	Aug. 3, 1939
,, 27	Dodge City	Warner	F. 2054	104	A	9,365	Errol Flynn, Ann Sheridan, Olivia de Havilland	1/48, 1/12, 1/6 ..	July 13, 1939
,, 13	*Flying Fifty-Five	RKO-Radio ..	Br./R.1816	71	U	6,439	Derek de Marney	1/12, 1/6	Mar. 4, 1939
,, 20	Forged Passport..	British Lion (Republic)	F. 1677	61	U	5,529	Paul Kelly, June Lang	1/12, 1/6 ..	April 20, 1939
,, 20	*Four Just Men, The	A.B.F.D... ..	Br./D.R.2002	85	A	7,628	Frank Lawton, Anna Lee, Francis Sullivan ..	1/48, 1/12, 1/6	June 15, 1939
,, 27	Girl and the Gambler ..	RKO-Radio ..	F. 2037	64	A	5,673	Leo Carrillo, Steffi Duna, Tim Holt ..	1/6	July 6, 1939
,, 6	*Goodbye, Mr. Chips	M-G-M	Br./T.R.1936	113	U	10,227	Robert Donat, Greer Garson	1/48, 1/12, 2/6	June 15, 1939
,, 6	Gorilla, The	20th Century-Fox	F. 1961	64	H	5,947	Ritz Brothers, Anita Louise, Patsy Kelly ..	1/48, 1/12, 1/6	June 22, 1939
,, 6	Grand Jury Secrets	Paramount ..	F. 1905	65	A	5,926	John Howard, Gail Patrick	1/12, 1/6 ..	June 1, 1939
,, 27	House of Fear, The	General F.D. (Universal)	F. 2034	67	A	5,986	William Gargan, Irene Hervey	1/48, 1/12, 1/6	June 29, 1939
,, 27	I Was a Convict	British Lion (Republic)	F. 1678	63	A	5,659	Barton MacLane	1/12, 1/6 ..	July 6, 1939
,, 13	It's a Wonderful World ..	M-G-M	F. 1929	86	A	7,729	Claudette Colbert, James Stewart	1/48, 1/12, 1/6	June 8, 1939
,, 27	Mr. Moto Takes a Vacation	20th Century-Fox	F. 1638	62	U	5,624	Peter Lorre, Joseph Schildkraut, Lionel Atwill	1/12, 1/6 ..	Mar. 30, 1939

* Titles mar[illegible] with an asterisk denote

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OFFERS—OCT., 1939

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LEASE ATE.	TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
Fixed	Lightning Triggers ..	Curry	50 min.	U	4,998 ft.	Reb Russell, Fred Kohler ..	Useful second for industrial audiences and youngsters	Oct. 12, 1939	Not Fixed
Fixed	Man They Could Not Hang, The	Columbia ..	63 min.	H	5,684 ft.	Boris Karloff, Lorna Gray ..	First-rate thriller for the masses. Not suitable for children	Oct. 19, 1939	Not Fixed
Fixed	*Meet Maxwell Archer ..	RKO-Radio ..	74 min.	A	6,660 ft.	John Loder, Lueen Macgrath	Very good general booking. Safe for youngsters ..	Oct. 12, 1939	Not Fixed
Fixed	Mickey the Kid	British Lion (Republic)	67 min.	A	6,084 ft.	Bruce Cabot, Tommy Ryan, Zasu Pitts	Good two-feature programme booking. Safe for the family	Oct. 26, 1939	Not Fixed
Fixed	*Mr. Chedworth Steps Out..	A.B.F.D. ..	80 min.	A	7,393 ft.	Cecil Kellaway, Jean Hatton, James Raglan	Safe booking of its type for the masses. Not for juveniles	Oct. 26, 1939	Not Fixed
Fixed	Mr. Wong in Chinatown	Pathe	70 min.	A	6,350 ft.	Boris Karloff, Grant Withers	Very good general booking. Should not harm youngsters	Oct. 26, 1939	Not Fixed
Fixed	Mutiny on the Blackhawk	General F.D. (Universal)	68 min.	A	5,902 ft.	Richard Arlen, Constance Moore, Andy Devine	Reliable two-feature programme booking. Will appeal to youngsters	Oct. 26, 1939	Not Fixed
Fixed	News is Made at Night..	20th Century-Fox	70 min.	A	6,451 ft.	Preston Foster, Lynn Bari..	Capital general booking. Nothing to offend youngsters	Oct. 19, 1939	Not Fixed
Fixed	Night Work	Paramount ..	60 min.	U	5,555 ft.	Mary Boland, Charlie Ruggles	Passable star comedy booking for family halls. Good for youngsters	Oct. 5, 1939	Not Fixed
Fixed	Nurse Edith Cavell ..	RKO-Radio ..	95 min.	U	8,550 ft.	Anna Neagle, Edna May Oliver, George Sanders	Outstanding general booking, a box-office classic for all classes and all ages	Oct. 5, 1939	Not Fixed
Fixed	*Old Mother Riley Joins Up	Anglo-American	75 min.	U	6,750 ft.	Lucan and McShane, Martita Hunt, Bruce Seton	Cast-iron comedy bet for all, including the masses and youngsters	Oct. 26, 1939	Not Fixed
Fixed	Our Leading Citizen ..	Paramount ..	88 min.	A	7,939 ft.	Bob Burns, Gene Lockhart..	Doubtful booking. Definitely not suitable for youngsters	Oct. 5, 1939	Not Fixed
Fixed	†*Over the Moon ..	United Artists	78 min.	A	7,105 ft.	Merle Oberon, Rex Harrison, Robert Douglas	Star light booking for other than industrial halls. Nothing to interest youngsters.	Oct. 19, 1939	Not Fixed
Fixed	Parents on Trial ..	Columbia ..	55 min.	A	5,002 ft.	Jean Parker, Johnny Downs, Linda Terry	Average two-feature programme booking. Safe for the family	Oct. 19, 1939	Not Fixed
Fixed	Quick Millions	20th Century-Fox	61 min.	U	5,523 ft.	Jed Prouty, Spring Byington	Very good general booking, one with a box-office label. Great for youngsters	Oct. 19, 1939	Not Fixed
Fixed	Range War	Paramount ..	65 min.	U	5,878 ft.	William Boyd, Russell Hayden	Second for industrial halls and juveniles	Oct. 5, 1939	Not Fixed
Fixed	Range Warfare	Curry	50 min.	U	4,846 ft.	Reb Russell	Useful support for smaller halls	Oct. 26, 1939	Feb. 5, 1940
Fixed	Rois du Sport, Les ..	United Curzon	90 min.	A	8,100 ft.	Raimu, Fernandel	For specialised halls only. Of no interest to juveniles	Oct. 26, 1939	Not Fixed
Fixed	*Shadowed Eyes	RKO-Radio ..	71 min.	A	6,390 ft.	Basil Sydney, Patricia Hilliard, Stewart Rome	Good general booking. Hardly suitable for youngsters	Oct. 12, 1939	Not Fixed
Fixed	Six Shootin' Sheriff ..	A.B.F.D. ..	58 min.	U	5,314 ft.	Ken Maynard, Marjorie Reynolds	Cast-iron Western for the masses and youngsters..	Oct. 26, 1939	Not Fixed
Fixed	*Ten Days in Paris ..	Columbia ..	82 min.	A	7,373 ft.	Rex Harrison, Karen Verne, Joan Marion	Excellent popular booking. Great for youngsters	Oct. 19, 1939	Not Fixed
Fixe	These Glamour Girls ..	M-G-M ..	79 min.	U	7,081 ft.	Lew Ayres, Lana Turner ..	Very good light booking	Oct. 5, 1939	Jan. 8, 1940
Fixed	Tidal Wave	British Lion (Republic)	61 min.	A	5,512 ft.	Ralph Byrd, George Barbier, Kay Sutton	Good two-feature programme booking. Safe for juveniles	Oct. 26, 1939	Not Fixed
Fixed	Under-pup, The	General F.D. (Universal)	88 min.	U	7,964 ft.	Gloria Jean, Virginia Weidler, C. Aubrey Smith	Excellent general booking, a box-office gift to the masses and the family	Oct. 26, 1939	Not Fixed
Fixed	When To-morrow Comes	General F.D. (Universal)	89 min.	U	8,100 ft.	Irene Dunne, Charles Boyer, Barbara O'Neil	Outstanding booking, a box-office proposition of universal appeal. Will appeal to youngsters	Oct. 26, 1939	Not Fixed
Fixed	Woman's the Judge, A ..	Columbia ..	60 min.	A	5,466 ft.	Frieda Inescort, Otto Kruger, Rochelle Hudson	Good general booking. Nothing to harm youngsters	Oct. 12, 1939	Not Fixed
Fixed	Wyoming Outlaw	British Lion (Republic)	56 min.	U	5,000 ft.	John Wayne, Ray Corrigan, Raymond Hatton	Good Western booking. Great for youngsters ..	Oct. 19, 1939	Not Fixed
Fixed	Zero Hour, The	British Lion (Republic)	60 min.	A	5,718 ft.	Frieda Inescort, Otto Kruger, Don Douglas	Good popular booking. Safe for the family ..	Oct. 19, 1939	Not Fixed
Fixed									
Fixed									
Fixed									
Fixed	Phantom of the Air ..	Curry	70 min.	A	6,456 ft.	Ralph Forbes, Vivienne Osborne, Gail Patrick	Good supporting feature for the masses ..	May 25, 1933 and Oct. 26, 1939	Feb. 5, 1940

REISSUE

D IN NOVEMBER, 1939

"REVIEW ATE.	DATE.	TITLE.	RENTER.	REG. NO.	RUNNING TIME. MIN.	CERTIFICATE.	LENGTH FEET.	STARS.	POSTER.	"KINE." REVIEW DATE.
ne 8, 1939	Nov. 20	*Music Hall Parade	Butcher's ..	Br. E. 2000	80	U	7,300	Variety Cast	1/12, 1/6	June 8, 1939
ril 13, 1939	,, 20	Nurse Edith Cavell	RKO-Radio ..	F. 2318	95	U	8,825	Anna Neagle, Edna May Oliver, George Sanders	1/48, 1/12, 1/6 ..	Oct. 5, 1939
ne 22, 1939	,, 20	Only Angels Have Wings ..	Columbia ..	F. 2011	121	A	12,881	Cary Grant, Jean Arthur	1/48, 1/12, 1/6 ..	June 22, 1939
g. 10, 1939	,, 20	On Trial	Warner	F. 1777	61	A	5,506	John Litel, Margaret Lindsay	1/12, 1/6	April 27, 1939
y 18, 1939	,, 6	Orphans of the Street ..	British Lion (Republic)	F. 1580	62	U	5,650	Tommy Ryan	1/12, 1/6	April 20, 1939
g. 3, 1939	,, 20	Panama Lady	RKO-Radio ..	F. 2046	65	A	5,865	Lucille Ball, Allan Lane	1/6	July 6, 1939
ly 13, 1939	,, 13	Pride of the Navy	British Lion (Republic)	F. 1579	64	U	5,808	James Dunn, Rochelle Hudson	1/12, 1/6	April 20, 1939
r. 4, 1939	,, 6	Racketeers of the Range ..	RKO-Radio ..	F. 2132	60	U	5,615	George O'Brien	1/6	July 27, 1939
ril 20, 1939	,, 13	Return of the Cisco Kid, The ..	20th Century-Fox	F. 1910	70	U	6,377	Warner Baxter, Lynn Bari, Cesar Romero ..	1/48, 1/12, 1/6 ..	June 1, 1939
ne 15, 1939	,, 20	Rose of Washington Square ..	20th Century-Fox	F. 1909	85	A	7,764	Tyrone Power, Alice Faye, Al Jolson ..	1/48, 1/12, 1/6 ..	June 1, 1939
ly 6, 1939	,, 27	Second Fiddle	20th Century-Fox	F. 2131	86	U	7,806	Sonja Henie, Tyrone Power, Rudy Vallee ..	1/48, 1/12, 1/6 ..	July 27, 1939
ne 15, 1939	,, 13	Terror of Tiny Town	A.B.F.D... ..	F. 2007	56	U	5,210	Ted Bluells Midgets	1/12, 1/6	June 15, 1939
ne 22, 1939	,, 13	Under Cover Doctor	Paramount ..	F. 2092	67	A	6,031	Lloyd Nolan, J. Carrol Naish, Janice Logan	1/12, 1/6	July 13, 1939
ne 1, 1939	,, 27	Union Pacific	Paramount ..	F. 1884	135	U	12,132	Barbara Stanwyck, Joel McCrea	1/48, 1/12, 1/6 ..	May 25, 1939
ne 29, 1939	,, 13	Wolf Call	Pathe	F. 2122	61	U	5,533	Movita, John Carroll	1/12, 1/6	July 27, 1939
ly 6, 1939	,, 13	Wuthering Heights	United Artists ..	F. 1832	102	A	9,370	Merle Oberon, Laurence Olivier, David Niven	1/48, 1/12, 1/6 ..	April 27, 1939
ne 8, 1939										
r. 30, 1939										

an asterisk denote British Pictu

† In colour

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period September 22 to October 24. Films the names of whikh appear in italics are part of a series (or serials).

Title of Film.	Registered by.	Maker's name.	Length. (feet).	No.
BRITISH.				
SEPTEMBER 22.				
Doing Dublin	First National	Gerald Norman and Industrial and Equitable Advertising Films.	1,404	Br./R. 2242
Safety Fast	,,	Inspiration Films	1,603	Br./R. 2243
SEPTEMBER 25.				
Rolling Stones	Columbia	British Foundation Pictures.	1,607	Br./R. 2251
Inspiration	,,	,,	1,460	Br./R. 2252
A Tramp in Killarney	,,	Fraternity Films and Victory Film Productions.	1,345	Br./R. 2264
By Dove and Derwent.	Pennine Films	Pennine Films	793	Br./R. 2265
SEPTEMBER 26.				
Britain's Life Line	British Fine Arts	British Fine Arts	1,520	Br./R. 2266
In Silent Service	,,	,,	1,533	Br./R. 2267
The Colonial Question	,,	,,	1,501	Br./R. 2268
What Would You Do, Chums?	Anglo-American	British National	6,733	Br./R. 2269
SEPTEMBER 28.				
Discoveries	Grand National	Grand National	6,100	Br./E. 2271
SEPTEMBER 29.				
Romance of the Sands	M.B. Nordella Film Co.	M.B. Nordella Film Co.	920	Br./R. 2277
Pathe Pictorial No. 180.	Pathe	Pathe	963	Br./R. 2278
Pathe Pictorial No. 181.	,,	,,	931	Br./R. 2279
SEPTEMBER 30.				
Murder Will Out	Warner Bros.	Warner Bros. First National Prods.	5,926	Br./R. 2285
His Brother's Keeper	,,	,,	6,333	Br./R. 2286
OCTOBER 2.				
Caves of Perigord	Unity Films	C. Byng Lucas	1,200	Br./R. 2287
OCTOBER 3.				
Spurs to Spanners	Columbia	British Foundation Pictures.	1,909	Br./R. 2288
The Green Island	,,	,,	1,606	Br./R. 2289
Men of Blasket	,,	,,	1,726	Br./R. 2290
OCTOBER 4.				
Dark Eyes of London	Pathe	John Argyle Productions.	6,853	Br./R. 2296
Behind the Dykes	Technique Distributors.	Julian Wintle	1,500	Br./R. 2311
Animal Geography	,,	Strand Film Zoological Prods.	950	Br./R. 2312
OCTOBER 5.				
The Midas Touch	Warner Bros.	Warner Bros. First National Prods.	6,174	Br./R. 2313
At the Villa Rose	A.B.P.C.	A.B.P.C.	6,656	Br./R. 2314
OCTOBER 7.				
Ten Days in Paris	Columbia	Irving Asher Productions.	7,373	Br./DR. 2317
OCTOBER 11.				
Meet Maxwell Archer	RKO-Radio	RKO-Radio	6,655	Br./R. 2333
The Gullible Gull	Anglo-American	Strand Film Zoological Prods.	1,478	Br./R. 2334
OCTOBER 12.				
Radio Nights	Paramount	Inspiration Films	1,502	Br./R. 2335
OCTOBER 14.				
Young Man's Fancy	A.B.F.D.	Ealing Studios	6,965	Br./DR. 2347
Arf a Mo, Hitler	Paramount	Olympic Kinematograph Laboratories, British Paramount News.	2,363	Br./R. 2348
OCTOBER 17.				
Animal Moments No. 2.	Twentieth Century-Fox.	Assoc. Independent Producers of Great Britain.	904	Br./R. 2356
OCTOBER 19.				
Shadowed Eyes	RKO-Radio	G.S. Enterprises	6,194	Br./R. 2367
Pathe Pictorial Nos. 170/182 series:— *Pathe Pictorial No. 182.*	Pathe	Pathe	996	Br./R. 2368
OCTOBER 21.				
French Without Tears	Paramount	Two Cities Films	7,757	Br./DR. 2372
OCTOBER 23.				
John Bull's Garden	International Film Renters.	A. E. Barrington	2,200	Br./R. 2377
Wordsworth and the Lakes.	,,	Avenue Film Productions.	1,123	Br./R. 2378
Tennyson's Land of Lyonesse.	,,	,,	1,219	Br./R. 2379
FOREIGN.				
SEPTEMBER 22.				
Daffy Duck and Dinosaur	First National.	Vitaphone	698	F. 2244
The Daffy Doc	,,	,,	699	F. 2245
Chicken Jitters	,,	,,	699	F. 2246
Winter Carnival	United Artists	Walter Wanger Productions.	8,188	F. 2247
SEPTEMBER 25.				
Lady of the Tropics	M-G-M	M-G-M	8,264	F. 2248
Miracles for Sale	,,	,,	6,406	F. 2249
One Third of a Nation	Grand National	Dudley Murphy Productions.	6,400	F. 2250
Big Town Commuters	Columbia	Columbia	782	F. 2253
Golf Chumps	,,	,,	609	F. 2254
Jockeys Up	,,	,,	926	F. 2255
Community Sing No. 25	,,	,,	972	F. 2256
Community Sing No. 26	,,	,,	968	F. 2257
Screen Snapshots No. 74	,,	,,	883	F. 2258
Screen Snapshots No. 75	,,	,,	897	F. 2259
Static in the Attic	,,	,,	1,683	F. 2260
Scrappy's Rodeo	,,	,,	581	F. 2261
Technique of Tennis	,,	,,	762	F. 2262
Pest from the West	,,	,,	1,669	F. 2263
SEPTEMBER 26.				
Professor Mamlock	Unity Films	Soyuzintorgkino	9.162	F. 2270
SEPTEMBER 28.				
Trois de St. Cyr	United Curzon	Sedif	9.115	F. 2272
SEPTEMBER 29.				
No Place to Go	First National	Warner Bros.	4,961	F. 2273
Waterfront	,,	,,	5,293	F. 2274
Cowboy Quarterback	,,	,,	5,080	F. 2275
Torchy Blane Playing with Dynamite.	Warner Bros.	,,	5,317	F. 2276
Believe it or Else	First National	Vitaphone	781	F. 2280
Mechanix Illustrated No. 5.	,,	,,	903	F. 2281
SEPTEMBER 29.				
Dean of the Pasteboards	,,	,,	945	F. 2282
The Roaming Camera	,,	,,	858	F. 2283
The Old Maid	,,	Warner Bros.	8,510	F. 2284
OCTOBER 3.				
Fugitive at Large	Columbia	Columbia	5,823	F. 2291
OCTOBER 4.				
A Child is Born	Warner Bros.	Warner Bros.	6,474	F. 2292
Blondie Takes a Vacation.	Columbia	Columbia	6,217	F. 2293
Cat and the Canary	Paramount	Paramount	6,630	F. 2294
Night Work	,,	,,	5,555	F. 2295
Star Maker	,,	,,	8,420	F. 2297
Range War	,,	,,	5,878	F. 2298
Island of Lost Men	,,	,,	5,691	F. 2299
Million Dollar Legs	,,	,,	5,812	F. 2300
Our Leading Citizen	,,	,,	7,973	F. 2301
Woman is the Judge	Columbia	Columbia	5,466	F. 2302
Behind Prison Gates	,,	,,	5,626	F. 2303
Golden Boy	,,	,,	8,036	F. 2304
The Man they Could Not Hang.	,,	,,	5,760	F. 2305
Parents on Trial	,,	,,	5,109	F. 2306
Coast Guard	,,	,,	6,405	F. 2307
Good Neighbours	Twentieth Century-Fox.	Twentieth Century-Fox.	960	F. 2308
Tempest over Tunis	,,	,,	938	F. 2309
Fashion Forecast No. 2	,,	,,	867	F. 2310
OCTOBER 6.				
The World in Action, No. 1.	Unity Films	Le Monde En Action.	1,480	F. 2315
OCTOBER 7.				
Fashion Forecast No. 3	Twentieth Century-Fox.	Twentieth Century-Fox.	886	F. 2316
OCTOBER 9.				
Nurse Edith Cavell	RKO-Radio	Imperadio Pictures.	8,825	F. 2318
The Ugly Duckling	,,	Walt Disney Productions.	821	F. 2319
In Name Only	,,	,,	8,483	F. 2320
Five Times Five	,,	Pathe	1,694	F. 2321
The Day the Bookies Wept.	,,	,,	5,753	F. 2322
Baby Daze	,,	,,	1,426	F. 2323
Arcade Varieties	,,	Nu-Atlas Productions.	999	F. 2324
Ring Madness	,,	RKO-Radio	1,782	F. 2325
The Autograph Hound	,,	Walt Disney Productions.	746	F. 2326
OCTOBER 10.				
Hotel for Women	Twentieth Century-Fox.	Twentieth Century-Fox.	7,502	F. 2327
Frontier Marshal	,,	,,	6,415	F. 2328
Conspiracy	RKO-Radio	RKO-Radio	5,343	F. 2329
Moving Vanities	,,	,,	1,582	F. 2330
Riding the Crest	,,	,,	829	F. 2331
OCTOBER 11.				
Devil Drivers	RKO-Radio	Pathe	830	F. 2332
OCTOBER 12.				
Diamond Dust	Paramount	Paramount	856	F. 2336
Tempo of To-morrow	,,	,,	936	F. 2337
Farewell Vienna	,,	,,	863	F. 2338
Barnyard Brat	,,	,,	568	F. 2339
Paramount Pictorial Pe-10.	,,	,,	919	F. 2340
Watch Your Step	,,	,,	837	F. 2341
Hello, How Am I	,,	,,	532	F. 2342
Sweet Moments	,,	,,	939	F. 2343
Hydromaniacs	,,	,,	843	F. 2344
It's the Natural Thing to Do.	,,	,,	607	F. 2345
Ignace	Unity Films	Gray-film	,216	F. 2346
OCTOBER 16.				
Lucky Pigs	Columbia	Columbia	614	F. 2349
Screen Snapshots, No. 76.	,,	,,	888	F. 2350
Screen Snapshots, No. 77.	,,	,,	933	F. 2351
These Glamour Girls	M-G-M	M-G-M	7,081	F. 2352
Goldilocks and the Three Bears.	,,	,,	969	F. 2353
The Story that Couldn't be Printed.	,,	,,	952	F. 2354
Take a Cue	,,	,,	818	F. 2355
OCTOBER 17.				
There Goes Rusty	Columbia	Columbia	911	F. 2357
Oily to Bed and Oily to Rise.	,,	,,	1,643	F. 2358
Boy Friend	Twentieth Century-Fox.	Twentieth Century-Fox.	6,412	F. 2359
News is Made at Night	,,	,,	6,451	F. 2360
Quick Millions	,,	,,	5,523	F. 2361
OCTOBER 18.				
When To-morrow Comes	General F.D.	Universal	8,250	F. 2362
Cheyenne Tornado	Harry Curry	Willis Kent	4,527	F. 2363
Lightning Triggers	,,	,,	4,998	F. 2364
Gun Smoke	,,	,,	5,082	F. 2365
Circle of Death	,,	,,	5,322	F. 2366
OCTOBER 19.				
Blackmail	M-G-M	M-G-M	7,279	F. 2369
OCTOBER 20.				
The Zero Hour	British Lion	Republic Productions.	5,718	F. 2370
Wyoming Outlaw	,,	,,	4,947	F. 2371
OCTOBER 21.				
Girl from Rio	Pathe	Monogram	5,655	F. 2373
OCTOBER 23.				
Tidal Wave	British Lion	Republic Productions.	5,512	F. 2374
In Old Monterey	,,	,,	6,357	F. 2375
Mickey the Kid	,,	,,	6,048	F. 2376
OCTOBER 24.				
Amateur Detective	Pathe	Monogram	5,500	F. 2380

The registered length of the film "Animal Moments No. 2" (Br./R. 2356) should be 887 feet.

The registration of the film "The Mikado" (Br./TR. 1401) has been further amended as follows:—
Long Version—8,932 feet Short Version—8,065 feet.

The maker's name of the film "A Child is Born" (F. 2292) should read "Warner Brothers Pictures Incorporated."

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

SHEFFIELD COMPLAINT OF TOO-EARLY TRADE SHOWS

Important Discussions at Lengthy Meeting

OVER-LONG programmes, with a demand for investigation by the C.E.A. and K.R.S., times of Trade shows, and other matters arising out of present conditions, were discussed at a largely attended meeting of the Sheffield Branch on Friday. The Chairman, Coun. Harold S. Gent, presided.

The CHAIRMAN said that Jack Staniland's scheme of having a warden and an A.F.S. official at kinemas, where "clearing houses" could be made, had been put forward to the Chief Constable, who said that all the posts had now been completed.

In his report on the work of the branch War Emergency Committee, the SECRETARY (Arnold R. Favell) said that the chairman and secretary had attended meetings at Rotherham and Doncaster, and with the Committee had been helping the Rotherham members to have various reopening restrictions, imposed by the Chief Constable, waived.

Matinee Prices

"Following on the branch resolution to charge the same prices at matinées as for evening performances," he added, "it was found that Sheffield and Rotherham members complied without exception, but in Doncaster it was about a week before agreement could be reached. Now, however, all in that district had concurred, with the exception of one or two outlying small halls, who were expected shortly to fall into line.

"Fortunately, the Transport Co. are, at present, able to obtain sufficient petrol to carry on their usual service."

Rate Rebate

The Committee had made representations for rate rebates during the period of closure, but had only just received necessary information.

A.R.P. Equipment

The Committee had purchased for resale to members a considerable amount of equipment, including sandbags, sand, stirrup pumps, buckets, lamps, axes, and Redhill containers. The bulk system of buying had been very successful, for apart from early delivery, a considerable saving had resulted. A report of the discussion on this subject appears below.

Emergency Transport

"Clearing house" system for films, in case of transport difficulties, could come into operation with 24 hours' notice if necessary.

Emergency Fund

A great majority of members had contributed to the £5 per hall scheme for the branch War Emergency Fund, but a few members had neither sent their contributions nor communicated with the Committee on the subject. It was hoped that the few members who have not yet contributed, but were benefiting from the work of the Committee as much as those who had, would send in their contributions as soon as possible.

In moving the adoption of this report, the CHAIRMAN paid tribute to the work carried out by the secretary. He had spent hours in working for the branch, and nothing had been too much trouble for him.

Booking Problems

Regarding the new booking arrangements, Mr. FAVELL was anxious to know if any members had experienced any difficulties, and particularly in regard to the original bookings for the weeks December 11 and 18. The Association and the K.R.S. were most anxious that this matter should be ironed out as rapidly as possible. One or two difficulties were cited.

"Misleading Optimism"

Mr. CRAIG referred to reports in the lay Press, based on information given by certain managers, regarding business in the kinemas.

The CHAIRMAN said some of these reports were not quite true in fact. There was one statement to the effect that Sheffield kinemas were doing remarkably well. Some of those people in the suburbs knew what conditions were, and such statements were misleading.

LEN SULLIVAN said the Emergency Committee had been rather lacking in giving the local Press the information they sought. Any statement he had made had been personal and not given as collective information.

The CHAIRMAN: We all realise that our takings are down compared with twelve months ago.

A. A. MANSELL: If we were to say we are doing badly it may have a deterrent effect on the public.

Complaints were made that the 10 a.m. hour for some Trade shows was proving inconvenient. Exhibitors found it impossible to get to a show at that time.

A resolution was carried that shows be held not earlier than 10.30 a.m. and that they should start promptly.

Mr. SHAW was asked to give details of his idea of the public being admitted to Trade shows, and charges be made for admission.

The CHAIRMAN said if the public were admitted to a Trade show he would not want a film as a second-run.

Mr. KIRKHAM said he thought Mr. Shaw's was a sensible idea.

Mr. SHAW said that he was concerned about those people who were attending the shows for nothing. However, he did not wish to put the matter forward as yet.

Benefits of Co-op. Buying

BRANCH CONFIDENCE IN SHEFFIELD EMERGENCY COMMITTEE

ALTHOUGH the Sheffield scheme for the co-operative buying of A.R.P. materials was criticised last week, the meeting as a whole endorsed the action of the executive both in this matter and in that taken on the reopening of kinemas.

The Sheffield branch was the only one in the country to establish an emergency fund.

We are pioneers in regard to purchasing collectively for the benefit of our members, declared Mr. Favell. It has proved valuable. If we had not had this money we could not have bought these commodities and distributed them at the prices. This money had not been utilised for the purpose of bolstering up our accounts. Certain people had contended that the branch has reserves, but this balance cannot be touched for purchasing any materials at all. Why some people are sticking out in regard to the £5 I do not know.

DONALD CRAIG said the balance, if not used, would be refunded.

DENNIS C. WALLS said, in the first place, nobody had previously mentioned there might be a refund. Kinemas with which he was connected had bought material cheaper than that supplied by the branch. For that reason they did not seem inclined to contribute the £5 per theatre. He also complained about the procedure in respect to reopening.

The CHAIRMAN said head office rang to the secretary at approximately 4 o'clock in the afternoon. The local police said they knew nothing about reopening at all. When the news was given on the 7.30 broadcast Mr. Favell immediately contacted the police.

We immediately got out addresses for telegraphing managements and made arrangements for those employees who had joined the A.F.S. as full-time workers to be released. At 10 o'clock that night we went to the police and got no help from them. We had to wait until the next morning. Your managers in Sheffield were conversant with what was taking place. They had been in touch with the secretary's office.

Mr. WALLS: We should have been informed at the first intimation.

The CHAIRMAN retorted that they had no complaint from the other 105 kinemas on the way in which the matter was handled. It looks as though Mr. Walls is passing a vote of censure on us, added Mr. Gent. If you can find someone to second it I will put it to the meeting.

W. F. BRINDLEY said the matter should be dropped.

W. C. HARTE: Is there a vote of confidence in the Committee? (Hear, hear.)

J. W. KEETON: We have every confidence in the Committee.

The CHAIRMAN reverted to the question of reopening and spoke of the differing conditions imposed at the General Council meeting. Mr. Bernstein had proposed that branches should carry out investigations regarding restrictions with a view to formulating some instructions which could be carried out nationally.

It was felt that certain Chief Constables were using their authority to a far greater extent than was intended.

A scene from SONS OF THE SEA (Consolidated), starring Leslie Banks, which Grand National Trade showed on Wednesday

Pros and Cons of the Long Programme

2½ HOURS ADVOCATED AT SHEFFIELD

At the Sheffield Branch meeting the CHAIRMAN said it was considered that some of the programmes being shown, especially in twice-nightly houses in the suburbs, were far too long.

T. F. MCDONALD said that it was not fair competition to present two-feature programmes and variety on top lasting from three hours to three hours twenty minutes.

Mr. BRINDLEY said it was a domestic matter which had been discussed before. It should lie on the table. First-run houses had a three-hour show.

The CHAIRMAN thought it a favourable time to try to get the joint committee of the C.E.A. and the K.R.S. to discuss the matter with a view to reducing the length of a show to reasonable limits of, say, two hours fifteen minutes or two hours twenty minutes.

LEN SULLIVAN: You would not get people to shorter shows.

The CHAIRMAN: Fortunately, the association is not run by the circuits. The independent exhibitors preponderate.

Mr. BRINDLEY said the matter had once been discussed at a conference at Blackpool with negative results.

H. B. WRIGHT said in these days there was a problem of shortage of films. Over-long programmes were a form of price-cutting. It is going to be uneconomical.

Mr. BRINDLEY said if they were to do anything they should get at the central houses first.

Mr. HARTE proposed, and Mr. WRIGHT seconded, that the joint committee of the C.E.A. and the K.R.S. discuss the matter with a view to complete programmes not exceeding 2¼ hours at all halls.

Advertising Restrictions

Regarding advertising, the CHAIRMAN said that some time ago the Birmingham branch arranged a system which included the abolition of posters which, it was claimed, had resulted in no decline in patronage. Newspaper advertising had been arranged of a suitable nature. First-run houses used front-page advertisements and suburban houses had agreed to restrict their advertising to a half-inch single-column each.

Mr. WALLS said he would rather see individual competition in newspaper advertising.

It was decided to leave the matter over until the next meeting to give members time to think it over. In the meantime, the secretary could make further investigations in other areas.

THE HOSPITAL PLAN

Approximately £345 has been collected by members of the Sheffield C.E.A. in connection with the Sheffield Hospitals' Million Pound Fund. More details will be given at a later date.

A vivid incident from M-G-M's timely picture THUNDER AFLOAT, reviewed in this issue. Wallace Beery is starred

PROPAGANDA FILM ADVANTAGES

M.O.I. CHIEF PRAISES "LION HAS WINGS"

DURING a debate in the House of Lords last week on the Ministry of Information the value of the film as an instrument of propaganda was again stressed. Judging from the reply of Lord Macmillan, the Minister, the Government is slowly coming to realise this.

Lord Macmillan said that the Ministry of Information had been engaged vigorously in dealing with the question of films, not that it intended itself in any way to engage in the film Industry. What it proposed to do was to utilise the existing facilities of the film Industry for production, distribution and exhibition.

The newsreel was probably one of the most effective of all means of propaganda, and the Ministry had arranged with the Service Departments that each newsreel company should have its own representative at the Front.

Only the other night he went to see a film called "The Lion Has Wings," which had been prepared with the approval of the Secretary of State for Air. It had been produced by Alexander Korda in six weeks' time—a very remarkable achievement. It was an admirable film of our air activities, both of defence and of attack. It would be released in a very short time.

Arrangements were being made, in response to requests, that it should be shipped immediately to South Africa, New Zealand, Singapore, India, Australia and Canada.

The film was so good that skilled persons who had seen it said that it had real commercial value. He paid a tribute to the artists who gave their services for nothing and to Mr. Korda, to whom they were greatly indebted for this really fine show.

A MARKET TOWN KINEMA

Northallerton Opening

The new Lyric at Northallerton, Yorks, was officially opened on Saturday night (October 28) by Miss E. R. Hall, matron of the Rutson Hospital, Northallerton. The kinema has been built by W. Thompson and Son, of Northallerton, and is their first contract of this description. The architects were Marshall, Tweedy and Bourn, of Newcastle.

To suit the convenience of farmers and their wives on market day matinées will be held each Wednesday.

The manager of the Lyric is John Robinson, a former manager of the Cinema, Richmond, Yorks, who has spent 12 years in kinema management in London and the provinces. He hopes in future to take full advantage of the theatre stage provided and intends to arrange local talent-spotting competitions and stage turns between films.

ADDITION TO BOSTOCK CIRCUIT

The Bostock circuit, whose managing director is Douglas F. Bostock, have launched a new kinema—the Regal—at Framlingham, Suffolk, and it was formally opened on Thursday.

The Regal has seating accommodation for 450 people with a car park capable of holding a hundred or so cars, and cycle racks are being provided.

The architect for the new kinema was Robert Bond, of Norwich, and the builders were Gill and Son, of Norwich. Harry W. Pinchon is the booking manager.

TYNESIDE SCHEMES

The war has held up many proposed kinema schemes in the Tyneside area, but where buildings are in an advanced stage of construction efforts are being made to complete them. These schemes include kinemas at Murton Colliery and alterations to the Theatre Royal, Sunderland, owned by George Black and estimated to cost about £25,000.

CIRCUIT CRITICISM OF W. LANCS. OFFICIALS

Inactivity Alleged in Dealing with War Problems

SEVERE circuit criticism of the manner in which branch business had been conducted since war broke out brought a storm of discussion, much of it heated, at the West Lancashire Branch meeting of the C.E.A., held last Tuesday week at Preston. At the end of it, moreover, the mixed feeling of the meeting permitted of no decision upon the important question of abolishing bargain matinees, one of the principal topics of the discussion, and it was considered necessary to adjourn until the Tuesday following. H. Simpson (Ulverston) presided over an unusually well attended meeting.

The discussion followed upon the report on the General Council meeting presented by the CHAIRMAN.

J. M. CANNON (G.-B. area superintendent) asked what steps had been taken in the branch towards the abolition of bargain matinée prices. He added that his information was that, officially, nothing at all had been done. He pointed out that no meetings had been held since July, despite the fact that they had passed through a very crucial period.

"It has astounded me," he said. "This branch covers a considerable area, and contains several important kinemas, which depend very much upon the advice given by the branch. What is the branch doing, and why was not an emergency meeting called to discuss the abolition of bargain matinée prices?"

Mr. Cannon went on to contrast the almost unanimous decision of the General Council that bargain prices should be abolished with the state of affairs in Preston, where only three kinemas out of 18 had abolished them. Of these, two were circuit houses, the other an independent, and another independent was prepared to cut them out if a competing circuit house would also come into line.

He could not understand why this important matter had been allowed to slip by, and could only assume that it suited certain people that it should do so.

CHAIRMAN: Do you intend to move a vote of censure on the officials?

Explanation Demanded

Mr. CANNON: That, Mr. Chairman, will have to be left to me. I consider this matter of such importance that it should have some explanation. The chairman has not told us why he was content that this should appear on the agenda merely as a topic of the General Council meeting and not as an item for separate discussion.

CHAIRMAN: Will you amplify your point that it "did not suit certain people"?

Mr. CANNON replied that he could not, because he was unable to speak for those concerned. He could say, however, that there had been no meeting, not even a committee meeting called, to deal with the subject, although according to the last general meeting of the branch there had been a committee appointed to deal with such matters of importance.

He linked with the question of bargain matinées that of the Trade moves which had led to reopening. No one knew better than he how individual branches had worked with and for those officers in contacting local and Government authorities. He spoke of working day and night with the North-Western Committee, and thought that the West Lancs branch could have been similarly active.

The CHAIRMAN, replying, said that he, as convenor for the branch, had worked day and night in conjunction with Messrs. Hanmer and Littler towards the same end. Every Chief Constable in the area had been written, and a chart of all kinemas compiled. Mr. CANNON was understood to remark that this was the Manchester branch chart, a fact which the CHAIRMAN denied.

Authority Questioned

Mr. CANNON also interposed a remark that if the chairman acted as convenor he had acted without authority, as he had never been appointed as such. Mr. SIMPSON retorted that he had been appointed several months before the crisis ever arose. The minutes were turned up, but no entry to this effect was found.

The CHAIRMAN also stated that he was in constant touch with the six section convenors in the area, that the situation had affected not the branch as such, but as a part of the A.R.P. Region previously defined.

"The trouble with the circuits," said Mr. Simpson, "is that they have so often acted on their own accord and ignored the officials of the Association that there is some difficulty in feeling that the Association has a right to speak for them at all. I don't know what Mr. Cannon did, but I was at it day and night from the Friday till the Monday. Human nature could not have done more than was done."

Mr. CANNON further pointed out that no A.R.P. Committee was ever appointed, and the branch had no organisation for dealing with matters arising out of the war. If the chairman had been acting on his own they had had no knowledge of it.

ALD. WILL ONDA (Preston) put in a remark about dictating to the meeting, to which Mr. CANNON replied that Mr. Onda might be satisfied with what had gone on, but other members of the branch were not. There were other gentlemen present who felt that they had been left in the air without even a little bit of guidance.

CHAIRMAN: I still maintain, as a man of honour, that I was appointed convenor. Several of our meetings have been attended by only three or four members.

The Chairman also made the point that in the face of so many sparsely attended meetings it was not surprising that so much of the responsibility for decisions should have fallen upon the officers. In reply to a remark of Mr. Cannon that whilst other branches had had increased meetings since the war this branch had had none, the CHAIRMAN said that if he had been a little in advance he regretted it very much.

Mr. CANNON: There are certain gentlemen who would like to be told what is going on.

The Chairman's Efforts

Mr. SIMPSON then explained that with regard to the matinée question he had got into touch with a number of kinemas where he knew that a decision could be taken on the spot and had found that the refusal of a certain circuit at that stage to abolish bargain prices meant that many more were unwilling to reduce theirs. He could have summoned a meeting at which there would have been a great deal of discussion, much of it rancorous, without getting them any nearer, and had felt that the most dignified thing to do was to let the matter lie over.

Mr. CANNON: I am amazed at the way the chairman has dealt with this matter. As chairman of the branch it was up to him to put it before the branch and consult the members.

The meeting then turned to a general discussion of the desirability of abolishing matinée prices, and several members present put forward cogent reasons for not being able to do so. Generally, it was a question of what the next man was going to do.

Mr. ATROY remarked that most of the mistakes he had made had been in trusting the other man.

No Request but an Order

W. E. HOLLAND (Odeon supervisor) said that any other association would not ask its members whether the thing should be done or not. It would be adopted and members would have to follow.

Both Mr. CANNON and Mr. HOLLAND presented arguments in favour of abolition and pointed out that with the threat of increased overheads and the way in which the matinée was taking the place of the first evening performance in point of patronage, exhibitors would soon be on the look-out for sources of increased revenue. The matinée presented the only obvious source, and to abolish that was not profiteering, but merely adjusting the business to altered conditions.

A. H. YORKE (Preston) suggested that consideration should be given to the general limitation of programmes to two hours, so that not only prices but length of performance might be uniform. He was also in favour of a slight increase in prices for evening performances generally.

Programmes as Well as Prices

Following further discussion, Mr. CANNON moved that the meeting recommend all exhibitor members to abolish bargain matinée prices and that the secretary be instructed to communicate with a certain circuit asking them to fall into line, to that end.

The resolution had no seconder, as had an amendment by Mr. HOLLAND that subconvenors be asked to call meetings in their sub-districts with a view to reaching individual agreement, as had been done with success in Morecambe.

Eventually, after more discussion in which the majority opinion was established the question had not had sufficient individual consideration, the meeting was adjourned with the proviso that all members be circulated recommending them to abolish bargain prices.

Rating Relief

An earlier resolution by Mr. CANNON was that the General Council should consider contacting local and Government authorities with a view to getting remission of rates for the period of enforced closure. It may be that five days would be considered neither

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here nor there, but longer periods of closure might be in store, and it was better to be wise before the event and endeavour to establish the principle of relief thus early.

Ald. ONDA pointed out that dance and billiards halls had also had to close, and added, "I would not be so mean as to ask for it."

It was decided that all rating authorities in the area be written with a view to obtaining the reduction.

Albert Burdon (extreme right) who stars in Butcher's JAIL BIRDS which Oswald Mitchell is directing at Walton

Branch Status Demand of Edinburgh Members

OPPOSITION FEARS WEAKENED SCOTTISH BRANCH

THE elevation of the Edinburgh and East of Scotland Section of the C.E.A. to the dignity of a full branch was discussed last week, when a motion by R. M'Laughlin was opposed by Ritson Bennell, Louis Dickson, J. S. Dunbar and others. It was subsequently decided practically unanimously to defer a decision till next monthly meeting. A. S. Albin presided.

Mr. M'LAUGHLIN said he had no fight with Glasgow. It was purely a matter of what was going to be best for the Edinburgh section, which extended from Fife to the Borders, and had a membership of 156.

It was very galling, he said, to go through to Glasgow and find that the bulk of the business was Glasgow business. It was galling also to bring a proposal before a meeting of 40 exhibitors in Edinburgh, and carry it unanimously, and then have to discuss it all over again before a handful of members in Glasgow.

If an Edinburgh branch were constituted it would be the tenth largest branch out of 25 branches in Great Britain, and it would be geographically one of the half-dozen largest branches. They would be better off financially and able to pay their secretary, Mr. Salmon, adequately for all the work he did.

A. C. PINDER, seconding, said it was absurd that a section of their size should have to go to Glasgow to get its views put forward.

For and Against

J. K. STAFFORD POOLE, a member of the Scottish Executive, said what had impressed him at meetings in Glasgow was that immediately anything was mentioned concerning Glasgow the Glasgow members got down to it, and the Edinburgh members sat back, while there was considerable indifference at times—though nothing nasty about it—on the part of the Glasgow members when Edinburgh matters were considered. Since coming to Scotland he had been continually surprised that Edinburgh was not able to work on its own.

J. ROBERTSON and T. A. K. LUNN, both members of the Scottish Executive, supported Mr. M'Laughlin.

GRAHAM SALMON, the secretary, intimated that J. A. Buncle and the other Dunfermline exhibitors, considered that the time for a change of this sort was inopportune, and that it would destroy the unity of Scotland. W. H. ALBIN, on the other hand, said Mr. Salmon was very much in favour.

RITSON BENNELL, while not moving an amendment, asked the members to consider very seriously what they were doing before supporting such a motion. They would be splitting the Scottish branch, and he was afraid that split might be a very serious one. It was the function of the Scottish branch to co-ordinate the interests of Glasgow, Edinburgh, Dundee, and Aberdeen in the interest of Scotland as a whole. What they had to consider was not what was best for Edinburgh, but what was best for Scotland as a whole.

If they withdrew from the Scottish branch it would be financially crippled, and their central organisation would be unable to carry on its work.

The Scottish branch could deal with such people as the Secretary of State for Scotland on a national basis, and while the sections could deal with their own local authorities it was of inestimable advantage to be represented on national questions by one central organisation.

A Danger Warning

"I do not want," said Mr. Bennell, "to use anything in the nature of a threat, but I have had a talk with one or two people who represent something like 25 halls in this section, and they all feel very strongly on this point; so much so that their general feeling is that they would have to consider seriously whether in the event of a separate Edinburgh branch being formed they would not have to withdraw their halls from this branch and associate them with the Scottish branch."

LOUIS DICKSON said he was able, from his own information, to support Mr. Bennell as to the danger to which he had just referred. If Edinburgh became a branch it would greatly weaken the Scottish branch, and he could not see that an Edinburgh branch would carry a great deal of weight with the General Council.

If an Edinburgh branch were constituted he would support it, but he thought it would be a great mistake. He thought they should not take a vote to-day, but defer a decision till their next meeting.

This was moved by JOHN GALLACHER, seconded by MAJOR WALKER, and several members, supporting the amendment, said they could not vote without consulting their boards.

Decision Delayed

J. S. DUNBAR agreed that the time was inopportune and in fairness to all members he thought a decision should be deferred.

A vote for delay was carried practically unanimously.

Sunday Opening

The meeting considered that the suggestion of Sunday opening of kinemas generally for the duration of the war could not yet be discussed, and it was agreed to leave the matter over until a Bill was brought forward, when it might be considered at a special meeting.

Matinee Prices

Attention was drawn to the fact that the County, Portobello, continued to charge matinée prices, and publicly advertised the fact, and a deputation consisting of J. S. Dunbar and Tom Battison was appointed to see the management.

It was stated that the management's attitude was that they were members of the Edinburgh section, but the Scottish branch, and were not, therefore, bound by the Edinburgh decision.

The secretary, in writing the County management, was instructed also to draw their attention to the fact that they were advertising a Sunday charity show "in aid of the efforts of the troops," without application having been made to the Emergency Committee of the section.

Hour of Meeting

After a short discussion it was agreed, by 14 votes to 10, to adhere to afternoon meetings.

A scene from BEDTIME STORY (Admiral) featuring Lesley Wareing and Eliot Makeham which Grand National showed on Wednesday

£2[illegible]5,000 LIABILITIES OF THE WILCOX COMPANIES

In Voluntary Liquidation

CREDITORS' MEETINGS

THE statutory meeting of creditors of Imperator Film Productions, Ltd., and Herbert Wilcox Productions, Ltd., both in voluntary liquidation, was held on Thursday, October 26.

A statement of affairs prepared by Messrs. Moore, Stephens and Co., C.A., was submitted, which disclosed ranking liabilities of £141,597 1s. 9d., made up as follows:—

Unsecured creditors, £125,597 1s. 9d.; and creditors in respect of share of profits relating to the film "Victoria the Great," £16,000.

In addition, there were fully secured creditors for £30,219 12s. 11d., who held a first charge on the revenues derived from the films "Victoria the Great" and "Sixty Glorious Years," estimated to realise £89,500. There were other fully secured creditors for £7,161 15s. 8d., whose claim arose in respect of studio creditors in connection with the film "A Royal Divorce," and they held a charge on the revenue from that film which, for the purposes of the statement, had been put down at £7,500.

The assets comprised: Cash at bank and in hand, £9 5s. 6d.; debentures in Herbert Wilcox Productions, Ltd., £18,625, put down at £500; book debts, £309 16s. 5d., valued at £50; surplus from fully secured creditors, £59,618 11s. 5d.; and present value of the film "The Rat," £3,700, making a total of £63,877 16s. 11d. From that amount had to be deducted £690 19s. 9d. for preferential income-tax and wages, and £5,840 7s. 4d. due on a debenture.

The net assets, therefore, were £57,346 9s. 10d., or a deficiency, so far as the creditors were concerned, of £84,250 11s. 11d.

The creditors decided to confirm the voluntary liquidation of the company with Sir H. Moore and C. H. Brand, C.A., of Ealing, as joint liquidators.

Herbert Wilcox figures among the creditors for £27,223, and other creditors are: London Film Productions, £31,310; Pinewood Studios, Ltd., £14,000; Hillside Ridgeway, Ltd., £29,577; Element Films (Paris), £4,000; O. Deutsch, £1,000; J. Buchanan, £1,250; S. and G. Finance Corporation, Ltd., £1,200; T. White, Wembley, £1,538; F. A. Young, Gerrards Cross.

Herbert Wilcox Productions

In the case of Herbert Wilcox Productions, the statement of affairs showed liabilities expected to rank amounting to £161,418 15s. 1d., consisting of £62,025 9s. 9d. due to unsecured creditors; £81,656 12s. 9d. to partly secured creditors, who held a first charge on the revenue derived from nine films known as Programme 1, valued at £200, whilst Imperator Film Productions, Ltd., held debentures which were unsecured to the extent of £17,936 12s. 7d.

The assets of the company comprised: Cash at bank, £6 15s. 2d.; furniture and equipment, £20; book debts, £557 1s. 5d., put down at £150; dollar account in U.S.A., £11 12s. 3d.; and claim under a penalty clause in an agreement relating to the production of a film, £500. That made total assets of £688 7s. 5d., which were absorbed by the debenture claims of £18,625, and there were no assets available to meet the unsecured creditors' claims of £161,418 15s. 1d.

In addition to the liabilities mentioned, there was a contingent claim under a contract relating to the refund of advances and unpaid salary dependent upon repayment of the whole amount due to the partly secured creditors.

The appointment of Sir Harold Moore as liquidator of the company was confirmed.

Creditors include the following:—

General Film Distributors, £21,234; British and Dominion Film Corp., Ltd., £1,616; J. Buchanan, £4,577; Imperator Film Productions, £4,468; Kodak, Ltd., £3,172; Merrill White, Ltd., £2,300; Anna Neagle, £3,849; Pinewood Studios, £3,700; Selznick Film Corp., £2,029; R. Reeder, £3,612; H. S. Wilcox, £2,000.

A.P.P.H. DIVIDEND DROPS

For the year to May 31 last, Associated Provincial Picture Houses, Ltd., which is controlled by Provincial Cinematograph Theatres, Ltd., and is closely associated with Gaumont-British Picture Corporation, Ltd., announces a final dividend of 2 per cent., making 4 per cent. for the year, compared with 6 per cent.

MIRFIELD'S 1,000 SEATER

J. C. Jesson's Enterprise

The Vale Cinema, Mirfield, which has cost £32,000 and taken a year to build, was opened on Monday in last week and there have been packed houses every night since then.

The cinema, which has a seating capacity for 1,000 people, also includes a ballroom and café, each of which will accommodate 150 persons, and a car park.

The managing director is J. C. Jesson, of Huddersfield, who owns a kinema at Penistone, in Yorkshire.

On Tuesday there was an informal luncheon, which was attended by members of the Mirfield Urban District Council and representatives of several film renters.

Odeon Tonic for Film Shares

DEBENTURES RISE £12

THE excellent report of Oscar Deutsch's Odeon group acted as a slight tonic in the kinema share market. Odeon 5 per cent. debentures were outstanding with a rise of £12 to £67. The 5s. ordinary were up 3d. at 4s., despite the deduction of the 10 per cent. dividend from the price. The preference were unchanged at 11s. 3d., and look cheap.

There was also a fair amount of activity in the A.B.P.C. group. The ordinary, on balance, were unchanged at 9s., but the 6 per cent. preference were 2s. higher at 16s., and the 5 per cent. debentures 30s. up at £83½.

The Gaumont group reflected the better tendency, the debentures gaining £3 at £63; the 5½ per cent. preference 6d. at 8s., and the 10s. ordinary 3½d. at 2s. 8d.

P.C.T. 7½ per cent. participating preferred were 9d. up at 13s. 9d., and P.C.T. Construction 7 per cent. preference 1½d. to the good at 18s. 3d.

The passing of preferred ordinary dividend of Mde. Tussaud's caused a setback of 1s. 6d. to 7s. 6d. in those shares, while the deferred ordinary 1s. shares fell 2d. to 1s. Moss Empires £1 ordinary were 1s. lower at 16s. 6d., and Baird Television 20 per cent. preferred ordinary 2s. 6d. shares eased from 9d. to 7½d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	31/3	31/3	—
Assoc.Brit.Pic.Corp. 5/- Ord.	9/-	9/-	—
,, 6% Pref.	14/-	16/-	+ 2/-
,, 5% Debs.	£82	£83½	+ £1½
A.P.P.H. Ord.	10/-	8/9xd	—
Assoc. Talk. Pic. Ord. 5/- ..	-/2½	-/2½	—
Baird Tele. 20% Pref.Ord. 2/6	-/9	-/7½	— -/1½
,, Defd. Ord. 2/6 ..	-/9	-/9	—
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. 10/- ..	1/-	1/-	—
Capital & Prov. News 5/- ..	2/9	2/9	—
Gains. Pic. Ord. 10/- ..	2/-	2/-	—
Gaumont British Ord. 10/-	2/4½	2/8	+ -/3½
,, "A" Ord.	1/1½	1/1½	—
,, 5½% 1st Pref. ..	7/6	8/-	+ -/6
,, 4½% New Debs. ..	£60	£63	+ £3
General The., Pref.	4/6	4/9	+ -/3
,, 6½% 1st Mort. Deb. ..	£70	£70	—
Kinemas Ord.	5/-	5/-	—
,, Debs.	£73	£73	—
London Pavilion £1 Ord. ..	9/-	9/-	—
,, 6% £1 Pref.	17/6	17/6	—
Ldn. and District	-/3	-/3	—
Mde. Tussaud New 1/- Def.	1/2	1/-	— -/2
,, £1 Prefd. Ord. ..	9/-	7/6	— 1/6
Moss Empires £1 Ord. ..	17/6	16/6	— 1/-
,, £1 Cum. Pref.	13/6	13/6	—
Odeon 5/- Ord.	3/9	4/-xd	—
,, 6% Cum. Pref. ..	£55	£67	+ £12
P.C.T. Ord. 10/-	21/6	21/6	—
,, 7½% Ptg. Pf. Ord. ..	13/-	13/9	+ -/9
,, Cum. "A" Pref. £1	20/-	20/-	—
,, Cum. "B" Pref. £1	16/-xd	16/-	—
,, Const. 7% Pref. ..	18/1½	18/3	+ -/1½
Scophony 5/- Ord.	2/10½	2/10½	—
Sound City (Films) 5/- Ord.	-/9	-/9	—
,, 6% Pref.	2/6	2/6	—
Stoll Th. Corp.	1/6	1/6	—
Twentieth Cent. 5/- Ord. ..	-/3	-/3	—
,, 6% Pref.	-/7½	-/7½	—
Union Cinemas Ord.	-/6	-/6	—
,, 1st Pref.	2/7½	2/7½	—
,, 2nd Pref.	-/9	-/9	—
Union Cine.Sub.Props. 6% Pf.	8/-	8/-	—
,, 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated. * Nominal.

Northern Ireland

Belfast Film Depot Wanted

Transport Problems

There are ever growing complaints amongst exhibitors, especially those in provincial areas, at the great trouble and expense they are being put to in regard to the transport of films. Whilst individual renters are still doing their best to obviate complaints, the exhibitors are to continue pressing for a central depot in Belfast.

Carrying On

Renters are carrying on and are not going to allow the war to hold up their plans more than can be helped. Cliff Roberts, on behalf of G.F.D., has held two shows, whilst Edmond Bryans, for A.B.F.D., has organised three.

Early Statement

An early official statement regarding the future control of a leading provincial house is to be issued by the parties concerned. Negotiations have been in progress for some little time and are practically completed.

Art Gallery Show

Despite the war, Belfast Corporation has decided that the winter film programmes in civic kinema in the Art Gallery shall be carried on as usual, but that the times of screening shall be altered.

Soldiers as Guests

Harry Murray, at the Hippodrome, Belfast, had 250 officers and men from a local military unit as his guests at the first screening of "I Was a Prisoner of Nazi Germany."

Harry Sheppard, manager of the Curzon, Belfast, has, owing to the strain of overwork, been ordered by his medical adviser to rest.

OSCAR DEUTSCH who controls an £11,000,000 undertaking

Kinema Takings Now Normal—says DEUTSCH

ODEON'S PROFIT TOPS HALF-MILLION

Ten per cent. Dividend

EXCELLENT profit figures are announced by Odeon Theatres, Ltd., the company which owns the Odeon group of theatres, and has a controlling interest in London and Super Cinemas, and Entertainments and General Investment Corporation.

The figures relate to a period of 52 weeks compared with the previous period of 54 weeks. The profit, including management fees, dividends and sundry income, and after providing for directors' fees, administration, depreciation, equalisation, reserve for repairs and renewals and amortisation of leasehold property, is £509,990, compared with £368,179. When the company was formed in 1937 it was estimated that a full year's profit would amount to about £460,000.

Debenture and Loan Interest absorbs £106,322, against £94,631, while £100,000 has been allotted for taxation, compared with £60,000. This year's larger allocation is considered sufficient to cover the increased liability created by the Finance (No. 2) Act of 1939.

Tax and N.D.C. takes £40,000 more at £100,000, and after providing for loan and debenture interest, net profits are increased from £213,547 to £303,668.

An additional item this time is the placing of £50,000 to reserve, while £57,239 is written off the expenses incurred in the issue of 6 per cent. debentures.

10 p.c. Dividend

The dividend on the ordinary shares is repeated at 10 per cent., leaving £68,166 to be carried forward against £22,401 brought in. The meeting takes place at the Dorcester Hotel, November 7, at noon.

The accounts cover the year to June 25 last. In January, 1938, it was stated that the company was making an offer to the ordinary shareholders of Gaumont-British Corporation, Ltd., and that negotiations were proceeding to acquire the holdings, including voting shares, of the Ostrer group, but nothing further has been heard of this proposal.

Theatres Cost £11,000,000

Oscar Deutsch states on behalf of the board that during the latter half of the company's financial year, the directors decided on the purchase of companies owning 82 theatres, which were covered by management agreements. The purchase was largely financed by means of a 6 per cent. debenture stock issue of £1,440,000.

It is anticipated that the surplus profits accruing to the company as a result of this acquisition (which will be fully reflected in the accounts for the current year) should enable the company to redeem this issue of debenture stock over a short period of years.

The cost of the theatres controlled by the company, either directly or through its subsidiaries, is approximately £11,000,000, and the directors are satisfied that the present-day value of these theatres is in excess of this amount.

Some of the subsidiary companies' accounts do not include a complete year's profits, as the theatres owned by these companies were open only during the course of the year under review, to June 24 last.

Takings Now Normal

The accounts for the past year were completed before the outbreak of hostilities, but their issue has been delayed until the directors could ascertain, as far as possible, the effect of the outbreak of war. Prior to the outbreak of war the profits for the current year showed a considerable increase over those for the same period of last year. Some loss of revenue was sustained through temporary closing by the Government of the company's theatres.

The directors are pleased, however, to report that the whole of the theatres owned by the company are now open, and that the public's desire for entertainment under present conditions is reflected in the fact that the takings are now back to normal in most areas.

The second annual meeting will be held at the Dorchester Hotel, London, W.1, on November 7, at 12 noon.

PRODUCTION WAITS ON GOVERNMENT DECISION

S. W. SMITH ON FUTURE POLICY

S. W. Smith did not take long over the annual meeting of the British Lion Film Corporation which was held at the company's premises in Wardour Street last Friday. In the course of his brief speech he said that at the request of the Government the company's office had transferred its activities out of London and the office was now functioning from the studios.

The future policy of the company could not be definitely decided, he said, until the attitude of the Government towards films was better known.

Turning to the accounts, he pointed out that £75,000 of convertible debenture stock had been redeemed by the company during the year. The increase in the London office expenses was accounted for by the larger turnover, which was up by 20 per cent.

The financial position would have been much better but for the assistance given to two outside productions which had not proved successful. He pointed out that although the item of sundry creditors at £94,188 was larger than the year before, the balance sheet, on the other hand, also showed a substantial increase in the company's assets.

TUSSAUD'S PASS DIVIDEND

Hit by Evacuation

Mde. Tussaud's, Ltd., has evidently been badly hit by the evacuation of London and the general war emergency conditions prevailing, for the directors now announce that there will be no dividend on the £220,000 of 6 per cent. cumulative preferred ordinary capital for the six months to October 31.

For the year to October 31, 1938, not only was the preferred dividend paid in full, but 20 per cent. was distributed on the £78,000 of deferred ordinary capital.

NEW PRIVATE COMPANIES

Rex (Erith), Ltd.—Registered October 27. Capital, £400 in £1 shares. Kinema proprietors, etc. The directors are: Sydney J. Hobbs, 696, Sewall Highway, Coventry (permanent governing director); Jessie I. Hobbs, 696, Sewall Highway, Coventry (both directors of Carlton (Coventry), Ltd. Solicitors: John Varley, LL.B., 37, Earl Street, Coventry. Registered office: Rex Cinema, Fraser Road, Erith, Kent.

Dorothy Holbrook Entertainments, Ltd.—Registered October 24. Capital, £500 in 500 shares of £1 each. Producers of stage plays and kinematograph shows, etc. Secretary: Ronald H. Spier, 83, Guphill Avenue, Whoberley, Coventry.

INCREASES OF CAPITAL

Picture House (South Wigston), Ltd., Blaby Road, South Wigston, Leics.—The nominal capital has been increased by the addition of £100, in £1 shares, beyond the registered capital of £2,000.

MORTGAGES AND CHARGES

Odeon Theatres, Ltd., 58-66, Pall Mall, S.W.—Issue on October 9, 1939, of £24,347 14s. 4d. "A" debentures, part of a series already registered.

War Losses of Kinemas

LONDON SUBURBAN HOUSES AFFECTED

STATEMENTS that the kinema business had been ruined by the war were made by the proprietors of two London picture theatres when summoned at the Bow County Court on Friday in last week.

In the first case the Arbin Cinema Co., of 266, High Street North, East Hame, kinema proprietors, and electrical cinematograph dealers, was summoned by Halsey's Electric Co., of Stratford, for £28 18s. 7d. for electrical work done at one of their four cinemas.

The defendants did not appear, but a letter stated "I do not dispute the debt, but the last year's trading has been disastrous for me, culminating in overwhelming losses on the outbreak of hostilities, and now, owing to continued bad business due to evacuations, the black-out and the war, I am unable to meet the payment on this summons.

In reply to the Registrar it is stated that the four kinemas of the company were now open. Judgment was given for the amount claimed, with costs, and an order for it to be paid at £5 a month.

Evacuation Blamed

Avalon Cinemas, Ltd., of the Playhouse, Charlton, were sued by Clarges, Ltd., of Walthamstow, to recover £7 0s. 8d. for work done and materials supplied in April and June.

The defendants, who did not put in an appearance, wrote saying "We are only a small kinema, seating 420 persons, and relying for 33 per cent. of our paid admission from children. Owing to the war and the evacuation of children our takings have fallen so very badly that we beg leave to pay the amount by £1 a month."

The Registrar entered judgment for the plaintiffs for the amount claimed, with costs, and made an order for payment at £1 a month.

DENNING MOVE TO SAVILE ROW

Denning Film Distributors, formerly of Golden Square, have moved to 25, Savile Row, W.1.

They are now in the same building as Spectator Short Films, Ltd., whose series of monthly screen debates, called "Point of View," are distributed by Denning.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
*Arsenal Stadium Mystery, The (Gen. F.D.)—British.	83 min. (A)	Leslie Banks, .. Greta Gynt, The Arsenal Team.	.. Murder mystery melodrama revolving around play at the Arsenal Stadium. Story ingenious, football and crime thrills great, and atmosphere authentic and exhilarating.	Cast-iron box-office proposition for all classes. Great for youngsters.
Forgotten Woman, The (Gen. F.D. Universal)—American.	.. 68 min. (A)	Sigrid Gurie, .. Donald Briggs,	.. Political melodrama with mother-love implications. Acting good, twists effective, and feminine angle insistent.	Good popular booking. Nothing to harm the family.
*Frozen Limits, The.. (Gen. F.D.)—British.	.. 87 min. (U)	The Crazy Gang Moore Marriott,	.. Comedy extravaganza of gold prospecting in Alaska. Gags great, team work riotous and direction showmanlike.	Excellent comedy booking for all types of audiences, juveniles included.
Hawaiian Nights (Gen. F.D. Universal)—American.	.. 65 min. (U)	Johnny Downs, Mary Carlisle, Constance Moore.	.. Picturesque romantic comedy played to the accompaniment of pleasing jazz and Hawaiian melodies. Story slight but popular, team work good and locale romantic.	Attractive light booking for most audiences. Safe for youngsters.
Hero for a Day (Gen. F.D. Universal)—American.	.. .. 65 min. (U)	Anita Louise,.. Dick Foran, Charley Grapewin.	.. American football comedy-drama interspersed with kindly domestic humour and sentiment. Plot feasible, acting good and direction resourceful.	Good two-feature programme booking. Will appeal to youngsters.
I Stole a Million (Gen. F.D. Universal)—American.	.. .. 78 min. (A)	George Raft, Claire Trevor, Dick Foran.	.. Crime melodrama presenting a new and human angle on the evergreen "crime does not pay" theme. Acting very good, direction showmanlike and thrills big.	Excellent popular booking. Should not harm children.
*Lion Has Wings, The (United Artists)—British.	.. 75 min (U)	Merle Oberon, Ralph Richardson, June Duprez.	.. Spectacular documentary drama, an astute and timely piece of propaganda, bringing to the screen the formidable might of Britain's air arm. Detail authentic, acting accurate and thrills terrific. E. V. H. Emmett's commentary slick.	Excellent general booking. Great for youngsters, too.
*Mrs. Pym of Scotland Yard.. (Grand National)—British.	65 min. (A)	Mary Clare, .. Edward Lexy, Anthony Ireland.	.. Comedy-crime-drama, adapted from one of the popular "Mrs. Pym" detective stories. Plot both exciting and amusing, Mary Clare's character drawing first rate. Direction snappy.	Good popular fare. Nothing to harm youngsters.
*On the Night of the Fire (Gen. F.D.)—British.	.. 93 min. (A)	Ralph Richardson, Diana Wynyard, Romney Brent.	.. Poignant low-life melodrama with stern implications. Story eventful and psychologically sound, acting very good, thrills arresting and atmosphere flawless.	Outstanding dramatic booking. Hardly suitable for children.
They Asked For It (General F.D.)—American.	.. 61 min. (U)	William Lundigan, Joy Hodges, Michael Whalen.	.. Small-town melodrama relying on character drawing rather than plot for its entertainment. Atmosphere good, and humour and drama popular.	Handy two-feature programme booking. Safe for the family.
Thunder Afloat (M-G-M)—American.	.. .. 95 min. (U)	Wallace Beery, Chester Morris,	.. Rollicking, seafaring melodrama of U-boat campaign in American waters. Team work great, story good and thrills terrific.	Cast-iron proposition for all classes, family included.
Tropic Fury (Gen. F. D. Universal)—American.	.. .. 64 min. (A)	Richard Arlen, Beverly Roberts.	.. Melodrama of romance, treachery and intrigue in the tropics. Treatment exuberant, thrills colourful and love interest popular.	Good two-feature programme booking for most halls. No harm to youngsters.
*Window in London, A (Gen. F.D.)—British.	.. 75 min. (A)	Michael Redgrave, Sally Gray, Paul Lukas.	.. Melodrama of London life describing a hectic page in the marital history of a young couple. Story fantastic but actionful, acting competent and staging ambitious.	Good mass and industrial booking. Hardly suitable for youngsters.

* A British picture

REVIEWS FOR SHOWMEN

The Arsenal Stadium Mystery

Gen. F.D. British (A). Directed by Thorold Dickinson. Featuring Leslie Banks, Greta Gynt and the Arsenal Football Team. 7,500 feet. Released May 27, 1940.

MURDER mystery melodrama, played against a football background, introducing logically into its cast of characters the stars of England's most publicised Soccer team. Story invention is not, however, sacrificed to novelty values. The film is rattling good, as well as unique crime entertainment. Furthermore, it has legitimate star values—Leslie Banks is great as a police inspector with a sense of humour—and a ready-made additional public in the legion of football fans.

There is little need to remind the astute exhibitor of the Arsenal's spectacular gates both at home and away. All told, a cast-iron box-office proposition, a brilliant piece of spectacular and timely showmanship, for all classes.

Story.—During a charity football match between the Arsenal and the Trojans, an amateur team, Jack Doyce, philandering forward of the Trojan team, is murdered. The game is abandoned and Inspector Slade of Scotland Yard is called in. The principal suspects are Gwen Lee, a girl who is engaged to Morring, a member of the team, but has a secret passion for Doyce; Morring himself; Kindilett, the trainer; and Raille and Setchley, two other members of the team.

To arrive at a solution to the problem Inspector Slade probes into the past and finds in a local paper report on the suicide of Kindilett's daughter a vital clue. Gwen is, however, murdered before the culprit is brought to book. He proves to be Raille, but he avoids the penalty of the law by committing suicide during the replay between the Arsenal and Trojans.

Acting.—Leslie Banks turns in a grand performance as Inspector Slade, a police official with a nice taste in hats and superb sense of humour. Greta Gynt has glamour as Gwen, Anthony Bushell contributes a convincing, if abrupt, portrayal as victim Doyce, and Esmond Knight, Wyndham Goldie, Brian Worth and Richard Norris are disarming as the principal suspects.

There is also the Arsenal first team, George Allison, their manager, and Tom Whittaker, their trainer, to bring realism to the football sequences and consolidate atmosphere. E. V. H. Emmett does his stuff, too.

Production.—The drama opens and closes with easily the best football seen on the screen. The Arsenal Stadium is, of course, the venue, and so realistic is the play and impressive the crowd shots that these sequences have, amongst other things, a nostalgic value.

The committing of the basic crime and its elucidation also have ingenuity and invention. Few will twig the actual murderer until the final whistle goes. And sporting and crime thrills are not all. There is the humour of Leslie Banks' character to give contrast and contribute to fluid and fascinating continuity. A visit to the Arsenal Stadium and an outstanding comedy thriller in one, a film with the widest possible appeal.

Points of Appeal.—Ingenious story, great Soccer and crime thrills, authentic atmosphere, big cast of screen and football favourites, showmanlike treatment, marvellous title and unprecedented exploitation angles.

Thunder Afloat

M-G-M. American (U). Directed by George B. Seitz. Featuring Wallace Beery, Chester Morris and Virginia Grey. 8,850 feet. Release not fixed.

SPECTACULAR, rollicking seafaring melodrama of the moment, with a cleverly chosen cast; that's this film in a nutshell. The story tells of lusty rivalry between two members of the American Naval Reserve in 1918 when the American "Ash-Can" Fleet was engaging the U-boats in home waters, and the impact is responsible for thrilling and laughable entertainment in which paternal love and patriotism play shrewdly allotted parts.

The show is watertight and, what is more, its appeal is addressed to all classes and all ages. Cast-iron universal box-office proposition.

Story.—Jon Thorson, a burly old tug owner, and Rocky Blake, a younger skipper, are commercial rivals. Jon and his attractive daughter, Susan, get rid of Rocky by tricking him into joining the Naval Reserves, but Jon quickly follows when a U-boat sinks his tug. Rocky is, however, Jon's senior officer, and Jon, who thinks his war with the U-boat commander is a private one, does not take kindly to discipline. In his eagerness for revenge he ignores orders. He misses his quarry by a hair-breadth, which allows the U-boat to destroy a light-ship. He is court-martialled and reduced to common seaman.

Later, Rocky is put in charge of a decoy ship and he saves Jon from deserting by giving him a job. This time Jon makes no mistake. After being made prisoner on a U-boat he is responsible for the capture of the boat and its commander and crew. His commission is restored, and he gets a medal. Rocky, presumably, gets Susan.

Acting.—Wallace Beery is grand as Jon, the skipper who insists that private wars come before international, and Chester Morris is equally good as Rocky. Age and youth meet in hectic, good-humoured rivalry. Virginia Grey is an attractive Susan. Supporting types are very well drawn.

Production.—The methods adopted by the Americans to combat U-boat warfare in their own waters provide a background for this melodrama, and what with its thrilling frame and boisterous tale of rivalry, it covers all the essentials of popular entertainment. The highspots are the torpedoing of ships, the ramming of a submarine by a converted schooner, the agony of men trapped on the bottom of the sea, and the courage and resource of Jon in the face of almost insurmountable hazards.

Comedy relief is in the crisp and pithy cross-talk. As for the picture's topicality, it could not have been more timely and exciting had it been of this war instead of the last. And there are still star values to count upon.

Points of Appeal.—Exciting, authentic story background, rousing human angle, excellent comedy, magnificent sea thrills, great teamwork by popular stars and good title.

The Lion Has Wings

United Artists. British (U). Directed by Michael Powell, Brian Desmond Hurst and Adrian Brunel. Featuring Merle Oberon, Ralph Richardson and June Duprez. 6,850 feet. Released November 17, 1939.

SPECTACULAR documentary drama, an astute and timely piece of propaganda, bringing to the screen the formidable might of Britain's air arm and her most spectacular achievement—represented by the raid on Kiel—to date. It also re-enacts an air raid on England and proves that "Jerry" has a poor chance of bombing London. Real consolation this.

R.A.F. preparedness and audacity are not all. A contrast of ideals marks the opening—Britain is shown in pre-war days equipping herself mentally and physically for industry, peace and play, while Germany is depicted with only one thought and aim—power and aggression. From the conflict of ideals is traced the rise of Nazism and the inevitability of war between Britain and Germany. The righteousness of Britain's cause is plainly stated.

The domestic angle in war is not neglected, nor is the part played by women. Key scenes are re-enacted by famous players. E. V. H. Emmett, the famous G.-B. news commentator, supplies the talk. Three directors are responsible for the picture's assembly and between them it is given a great sense of humour, a compelling patriotic flair, grand, inspiring spectacle and box-office acumen. In a word, it is both magnificent propaganda and entertainment. Excellent general booking, one of terrific moment.

Production.—The pre- and post-war panorama is presented with accuracy and showmanship. The British and German mentalities are stripped and it is easy to see which is on the side of peace and which on war. Hitler's parade of broken promises, too, has significant representation.

Once war is declared—and Mr. Chamberlain's declaration is delivered in a tender domestic scene—Britain's might is assembled, and here the picture really comes into its own. The Navy on the high seas, the soldier on the barrack square, tanks on manœuvres, aeroplanes being manufactured and civilian services being organised, all take authentic place in the ruthless war scheme.

The R.A.F.'s share is, however, the biggest, and rightly so. There is inspiration and comfort in the sequences in which we re-enact the raid on Kiel and also in the introduction of those who actually took part in the raid. Organisation of home defences is another factor that is brilliantly emphasised. How the raiders and potential raiders are combatted is a sight for sore eyes—and hearts.

As for the woman's angle, this is principally illustrated by the agony of waiting. But the propaganda is by no means grim; a scene in which Hitler's outpourings are contrasted with our own men of words—bookmakers and fairground barkers—is, for instance, satire at its brilliant best. To sum up is to praise the picture as "a mighty piece of propaganda and an entertaining and devastating reply to Goebbels."

Points of Appeal.—Subject-matter, presentation, topicality, cast and title.

The Forgotten Woman

Gen. F.D.-Universal. American (A). Directed by Harold Young. Featuring Sigrid Gurie, Donald Briggs and Paul Harvey. 6,124 feet. Released May 27, 1940.

HERE we have a melodrama that deals at one and the same time in gangster and political intrigue, mother-love, romance, comedy and juvenile sentiment. Its wide commitments are a guarantee of mass and feminine appeal. And that's not all. There are cast and title values and convincing atmosphere to augment the entertainment's showmanlike comprehensiveness. Good popular booking.

Story.—Anne Kennedy, a young married woman, is widowed in a hold-up involving gangsters and, although innocent, sentenced as an accomplice. While in prison she has a son, whom she names Terry. The boy is placed in an orphanage. David Burke, the attorney who sent Anne to prison, is friendly with Charles Courtenay, a political boss. Later, Courtenay has proof of Anne's innocence, but he deliberately withholds it.

Following Anne's parole, Courtenay is involved in a bank scandal and requests Burke to squash the indictment. When Burke refuses, Courtenay produces the evidence of Anne's innocence and accuses Burke of strengthening his reputation at the cost of a woman's freedom. Meanwhile, Terry has been adopted by Burke's sister. Inevitably Anne and Burke fall in love and in the end they put paid to Courtenay.

Acting.—Sigrid Gurie has no easy rôle as Anne, and she doesn't lighten her burden by playing the part in slow time, but in spite of her languid technique she scores feminine points. Donald Briggs is sound as Burke, Paul Harvey is true to type as the aggressive, unscrupulous Courtenay, and Donnie Dunagan is an engaging Terry.

Production.—The many strings to the plot tend to invite initial narratal confusion, but this one criticism is more than offset by the play's terrific range and arresting, yet happy, climax. Furthermore, there is the mother-love aspect and compelling small-child interest to contend with. These alone ably support feminine appeal.

Political intrigue and its inherent rough-stuff are, of course, the answers to the male angle. Double-edged, the picture has, therefore, when it comes to entertainment, all that the majority demands.

Points of Appeal.—Holding story, good dramatic twists, human, feminine and juvenile angles, fluent direction, competent characterisation, good cast and good title.

Hawaiian Nights

Gen. F.D.-Universal. American (U). Directed by Albert S. Rogell. Featuring Johnny Downs, Mary Carlisle and Constance Moore. 5,915 feet. Released April 29, 1940.

PICTURESQUE, if frivolous, romantic comedy of adolescent revolt, played to the accompaniment of pleasing jazz and Hawaiian melodies. Popular light diversion is the entertainment's commendable objective, and it achieves its aim with absence of effort. Incidentally, the cast is an attractive and versatile one, and the staging has colourful authenticity. Attractive light booking for most audiences.

Story.—Ted Hartley, son of T. C. Hartley, a famous hotel proprietor, wants to be a jazz band leader. His father thinks differently and packs him off to Honolulu. Many of the members of Ted's band are also members of his father's staff and all follow him. Once in the land of song, Ted meets and falls in love with Bonnie Lane, daughter of a rival hotel proprietor. T. C. Hartley is out to grab the Lane hotel, but thanks to the success of Ted's band, now installed in the Lane hotel, Ted is able to safeguard his new girl friend's interest and, at the same time, prove to his father that he's got what it takes.

Acting.—Johnny Downs is no he-man, but gets by as a dance band leader. Constance Moore is an attractive and talented heroine, and Mary Carlisle, Eddie Quillan, Thurston Hall, Samuel S. Hinds and Etienne Girardot make a versatile supporting team.

Production.—The attractive cast, picturesque Hawaiian settings and shots of native revelry, and the tuneful variety of dance music make this picture. With versatile stellar performances to set the pace, the embellishments fashion into spirited and tuneful light entertainment without benefit of an original story. In a word, sketchy treatment is the secret of the show's easy success.

Points of Appeal.—Bright team-work, picturesque locale, good numbers, good title and handy footage.

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TRADE SHOW
CAMBRIDGE THEATRE
MON NOV 6 AT 3 P.M.

FLASH—CL .RE TREVOR AND JOHN WAYNE STARS OF STAGECOACH IN THE FIRST REBEL COMING

"FIFTH AVENUE GIRL"

Claimed as the most hilarious comedy offering of Ginger Rogers' career, FIFTH AVENUE GIRL will be shown by RKO-Radio at the Cambridge Theatre on November 9, at 3 p.m. The story revolves around the manifold activities of an ultra-smart family, and the cast includes Walter Connolly, James Ellison, Tim Holt, Kathryn Adams, Verree Teasdale, Franklin Pangborn, Louise Calhern and Theodore von Eltz

RKO-RADIO'S BRILLIANT NOVEMBER GROUP

Six Films in All-Star Line-up

NEW GINGER ROGERS' COMEDY

HEADED by "Fifth Avenue Girl," the Ginger Rogers starring vehicle, RKO-Radio's new group of six Trade shows scheduled for presentation within eight days, starting Monday, November 6, abounds in scintillating entertainment, presented by the screen's most popular players.

This new series presents highly diversified themes, ranging in treatment from hilarious comedy drama and spectacle to emotional drama and fast outdoor action. The list of Trade shows is as follows:—

Monday, November 6, 3 p.m., Cambridge. "Everything's On Ice."—Irene Dare.

Tuesday, November 7, 3 p.m., Cambridge, "Full Confession."—Victor McLaglen.

Wednesday, November 8, 11 a.m. and 3 p.m., Own Theatre, "The Fighting Gringo."—George O'Brien.

Thursday, November 9, 3 p.m., Cambridge, "Fifth Avenue Girl."—Ginger Rogers.

Friday, November 10, 11 a.m. and 3 p.m., Own Theatre, "Blind Folly."—Clifford Mollison and Lilli Palmer.

Monday, November 13, 11 a.m. and 3 p.m., Own Theatre. "Timber Stampede."—George O'Brien.

Irene Dare, the world's finest juvenile ice-skater, appears in "Everything's On Ice" in several spectacular ice ballets.

According to the story, these take place as part of a floor show at a Palm Beach night club, where Roscoe Karns, the youngster's imprudent, impractical uncle, has secured her an engagement. Arriving with Irene, her mother and older sister, Karns instals the entire party at an expensive hotel, and soon his extravagance puts the family in a serious financial hole. His attempts to marry off the sister to a supposedly rich man merely add to the hilarious complications of the story. The situation is only relieved by the timely arrival of Irene's father, Joe, an industrious barber, who quickly solves the complications in circumstances which brings the film to an end in a gale of laughter.

The supporting cast includes Edgar Kennedy, Lynne Roberts, Eric Linden, Mary Hart, George Mecker and Bobby Watson.

Irene Dare, who stars in EVERYTHING'S ON ICE (RKO-Radio)

More McLaglen Thrills

A priest's determined efforts to force a murderer to confess his guilt in order to save the life of an innocent man provides the gripping dramatic basis of "Full Confession," directed by John Farrow, responsible for the highly acclaimed "Five Came Back."

McLaglen appears as a two-fisted tough, McGinnis, whose one likeable trait is his love for Molly Sullivan, a waitress. When she casually mentions her desire for a fur coat McGinnis decides to burgle a department store in order to get her one. In the process he is forced to knock out a night watchman and uses the latter's gun to kill a policeman. The watchman is sentenced to death for the murder.

Later, McGinnis, injured in a rumpus, and thinking he is dying, confesses his crime to Joseph Calleia, a Roman Catholic priest. Recovering, he denies his guilt, and despite the repeated pleas of the priest, refuses to save the innocent watchman. How the priest vainly attempts to make the killer confess his crime, and at the last minute succeeds in his quest through a chain of dramatic circumstances, makes a thrilling conclusion to this powerful offering.

A grand supporting cast includes such popular players as Sally Eilers, Barry FitzGerald, Elisabeth Risdon and Bud McTaggart. Robert Sisk directed.

"The Fighting Gringo"

Abounding in thrills, excitement and adventure, "The Fighting Gringo" tells of George O'Brien, who intercepts a hold-up of a stagecoach in which rides Lupita Tovar, an attractive Mexican senorita, whose father's ranch is about to be taken away through the false survey of the local banker. When the banker is found murdered in the Don's study a series of complications arise that involve practically every member of the cast. The story is said to sweep to a thrilling and suspenseful climax. Other members of the cast are Lucio Villegas, LeRoy Mason, Mary Field, Slim Whittaker, William Royal and Glen Strange. David Howard directed.

Ginger Rogers in Hilarious Comedy

Ranking as one of the greatest comedies ever produced by RKO-Radio and presenting an entirely new type of story, "Fifth Avenue Girl" is claimed to be Ginger Rogers' most hilarious starring production.

The story deals with the Bordens in their ultra-smart Fifth Avenue home. The father, who has made millions with his pump-manufacturing business, suddenly realises his family think of him only as a one-man mint.

His wife, carrying on with a playboy, plans to go to Reno for a divorce. His son neglects the business to play polo. His daughter travels around with a bunch of hare-brained debutantes, but is in love with the Borden's chauffeur. And when, after a hard day at the office, Borden comes home hoping they will at least remember his birthday, he finds they have forgotten that too, and have gone out for the evening.

Despondent, he strolls into the park, and encounters a jobless but cheerful working girl. He enjoys her colourful discussion, thectic night takes her home with him as his guest. Her presence scandalises his wife, amuses the daughter, but it centres the family attention on father for the first time in years.

She finds herself mixed up in the daughter's romance and becomes the object of the son's exasperation as well as interest. Meanwhile the mother frantically tries every method to bring her husband to his senses. The result is that the whole family has its respective troubles solved, although the process almost makes a wreck out of the solver.

Miss Rogers is perfectly cast as the heroine of this hilarious story, while Walter Connolly heads the brilliant featured cast as the father. The outstanding cast also includes James Ellison, Tim Holt, Katherine Adams, Verree Teasdale, Franklin Pangborn, Ferike Boros, Louis Calhern and Theodore Von Eltz.

Gregory La Cava, responsible for "Stage Door" and "My Man Godfrey," both produced and directed.

Clifford Mollison and Lilli Palmer

Clifford Mollison and Lilli Palmer, two of Britain's favourite players, co-star in "Blind Folly," a Canterbury production which is a sparkling *mélange* of comedy, mystery and romance.

Produced by George Smith and directed by Reginald Denham, "Blind Folly" tells of Clifford Mollison, a quiet young man, who suddenly becomes the owner of a large night club. Visiting the club, and bewildered by the excitement, he is taken under the protective wing of Lilli Palmer, but complications arise when two crooks appear and demand their share of the loot hidden by the late proprietor. They are, however, outwitted by the young man after a long and thrilling car chase, which marks the climax of a long sequence of thrilling and suspenseful adventures, in which Elliot Mason, Davis Horne, Leslie Perrins, Anthony Holles and Gus McNaughton participate.

Second O'Brien Vehicle

One of the most exciting and actionful ever to feature George O'Brien, "Timber Stampede" tells how a crooked land deal engineered by shady promoters is defeated by a courageous young cowman at the head of the cattlemen, who, facing ruin, unite to oppose the promoters.

A hectic romance with a young newspaperwoman on the side of the promoters is also woven into the plot, with pretty Marjorie Reynolds in the rôle. David Howard directed.

Scotland and Sunday Opening

EXHIBITORS NOT FAVOURABLE

Public Opposition Likely

THE announcement last week that the Home Office were considering the general opening of kinemas on Sunday caused rather a sensation in Scotland, and all week, as was anticipated, there was opposition to the proposal on the part of various Scottish bodies.

A check-up round the Trade revealed, too, that most exhibitors were not particularly anxious or hopeful of the order being applied to Scotland.

Later on in the week it was definitely decided that even although the request were granted, it would not apply to Scotland unless it was authorised by an Order in Council. Before this could be put through to allow local authorities to sanction Sunday opening, the Secretary for Scotland would have to give his approval.

It is felt that such an issue would cut right across Scotland's mode of Sabbath life, and that it may be taken for granted that Sunday kinemas would not willingly be forced on the Scottish public.

Films for Evacuees

Alex King announces that since the inception of the scheme for sending film shows to evacuated children in the reception areas in Scotland, nearly 12,000 children and adults have been entertained, and during the past fortnight the mobile film units have travelled 5,600 miles.

Return of the Native

Alex Stewart, from London, was back again in his native air last week renewing old acquaintanceships. To the older members of the Trade Alex Stewart is a familiar name, and in conversation he expressed his surprise at the rapid strides and development of the kinema business in Glasgow since his early days.

Independent's Good News

Meeting Mr. Barnett, who was for so long with Gaumont-British and who for several years now has been handling independent stuff in Glasgow, he tells us that owing to the rapid increase in his business he has found it necessary to take a larger office, and, directly alterations are completed he is moving into the old United Artists' office at 240, Clyde Street.

The Organist's Bit

Alan Kennedy, the popular organist at the Glasgow Regal, not content with entertaining only his kinema audiences, has gathered together a concert party which is appearing somewhere in Scotland entertaining members of the Forces.

To the Other Side

Sammy Bendon has forsaken the ranks of the renters and is now installed as manager of the Windsor Picture House at Carluke.

Lodge Anima

Masonic brethren are reminded that the regular meeting of the Lodge takes place on Friday in the Masonic Chambers at 2 o'clock, when office-bearers for next year will be elected.

The balance sheet, which will be submitted for approval, shows the Lodge to be in a sound financial position, and it is to be hoped that with the advent of a new Master, who, it is expected will be connected with the Cinema Trade, the Lodge should have a new lease of life next year.

SABOTAGE AT KINEMA

A.F.S. Escapade

After witnessing a matinée at the Futurist Cinema, Kidderminster, two members of the A.F.S. found their way to the operating box. There they were discovered by manager Percy Lloyd, who also found that spools of film had been removed from their boxes and mixed up in such a way as to upset the next programme. The machines were also damaged. The men, Leonard Rigsby, and Alfred John Elliott, both full-time members of the local A.F.S., pleaded guilty to damaging the apparatus, and were fined £1 and £2 respectively. It was stated that both had been dismissed from the A.F.S. as a consequence of the case.

A scene from M-G-M's fantasy, WIZARD OF OZ, photographed in Technicolor, which will shortly be Trade shown

Newsreel Cameraman Fined

A QUESTION OF PERMIT AT OLDHAM

WHILE taking pictures of a building in Oldham, newsreel cameraman Eric Barrow, of Victoria Street, Manchester, infringed Regulation 1 of the Control of Photography Order No. 1, made under Regulation 5 of the Defence Regulations of 1939.

He appeared before the Oldham magistrates on Thursday last in answer to a summons. William A. Stuart was summoned for aiding and abetting.

H. C. Riches, who prosecuted, said defendant, who did not have a permit of the Secretary of State, was observed to be taking photographs, and in consequence of the proximity of the building, the police were informed.

Barrow told the magistrates that on the day of the offence he was a responsible person in possession of a permit which allowed him to take photographs. He said he was a newsreel cameraman of a private firm in Manchester, of which he was one of the principals. He was also employed as a staff man for British Pictorial Productions. At the outbreak of the war application was made to the Ministry of Information for permission for facilities to cover paragraph one of the Order, under which the prosecution was being brought. He received, on September 4, a certain certificate of permission. It was, in fact, a "car protection" permit which allowed him to use his car for his work of news photography and to have no langer of it being commandeered.

When he received the permit he understood it was the first of a series of permits to men on such work, and he received intimation from the Ministry of Information to the effect that his other applications had been approved. Every film which news cameramen shot was offered for censorship. In fact the purpose of such permits offered to cameramen was to ensure that photographs taken were all submitted for censorship. He produced a permit and identification papers from the Ministry of Information dated October 4 (the offence was committed three days earlier). He thought his "car protection" permit was the forerunner of a series of permits of which the one in question was one. He accepted full responsibility for the position of Stuart, who was acting all the time under his intructions.

Barrow was fined £10 and ordered to pay £5 5s. costs and 10s. witness fees. Stuart was fined £2.

The Arsenal football team attends the Trade show of G.F.D.'s THE ARSENAL STADIUM MYSTERY. Left to right: George Allison, Josef Somlo, producer of the picture, and the Arsenal players

SCENES FROM THE RETURN OF "OLD MOTHER RILEY"

Butcher's announce the return of OLD MOTHER RILEY, starring Lucan and McShane

REVIEWS—Continued from page 10

On the Night of the Fire

Gen. F.D. British (A). Directed by Brian Desmond Hurst. Featuring Ralph Richardson, Diana Wynyard and Romney Brent. 8,419 feet. Released February 19, 1940.

POIGNANT low-life melodrama, a stern study in crime and punishment, with shrewd commentary on the idiosyncrasies of mass psychology. The actual story is far from pretty, but it has a telling human angle and gripping momentum. It is also responsible for spectacular thrills.

Regard for character conviction and atmospheric detail is fully appreciated by both stars and director. It is a profound woman's picture. Outstanding dramatic booking, one with box-office credentials.

Story.—Will Kobling, barber in a cheap working-class district, is resentful of his lot and has ambitions to take his wife, Kit, and their small baby into a better environment. In a moment of temptation he steals one hundred pounds from a factory. Before he can put the money to the use he had intended, Kit learns his secret and tells him that she owes Pilleger, the oily local draper, a considerable sum. Kobling pays the debt, but the money is traced.

There is not enough evidence to justify the police arresting Kobling, and Pilleger attempts blackmail. During a big fire in the district Kobling murders Pilleger. Soon suspicion is directed at Kobling, and, strangely enough, from that moment local sympathy is turned against him. Ostracised, Kobling sends Kit and the baby out of the district. Kit later sets out to return to her husband and is mortally injured in a car crash. Following her death, Kobling, invites death at the hands of the police.

Acting.—Ralph Richardson contributes an interesting and vital study as Kobling; his reactions to unhappy irony are superb, and Diana Wynyard is responsible for a moving portrayal as Kit.

Henry Oscar is convincing as blackmailer Pilleger, and Mary Clare, too, is clever in the rôle of a drunken hag, the person responsible for conclusive evidence of Kobling's guilt. Supporting characters are flawlessly portrayed.

Production.—The story portrayed here is not only one of a desperate and futile attempt to rise above an ugly environment, it is also a portrait of tender marital devotion and an indictment of working-class conditions. Other facets can be included, and these are represented by the plot's psychological angle—the switching of mob sympathy is a case in point—and the illustrations of life's grim ironies.

So stern a catalogue is not, of course, conducive to easy entertainment, but for those who can appreciate vital drama and fine acting, and this applies to the majority, the film has in its many tragic, spectacular and poignant twists the key to an unforgettable emotional experience. Feminine interest is assured.

Points of Appeal.—Grim yet graphic plot, big dramatic moments, stern climax, powerful feminine angle, fine performances by box-office stars, clever support, intelligent and showmanlike direction, and good title.

Tropic Fury

Gen. F.D. Universal. American (A). Directed by Christy Cabanne. Featuring Richard Arlen, Beverly Roberts and Andy Devine. 5,810 feet. Released June 17, 1940.

MELODRAMA of romance, treachery and intrigue in the tropics, garnished with every spectacular thrill in the serial catalogue. Robust acting is a constant demand, and this is met by the powerful and popular cast. Atmosphere, too, is cultivated with colossal exuberance. The net result is cast-iron entertainment for the masses and industrial elements. Good two-feature booking for most halls.

Story.—Dan Burton, employee of a rubber company, is sent by his firm to the Amazon to investigate cut-throat plantation competition. On his arrival in the rubber country he makes friends with Tiny Andrews, formerly a ship's stoker. The two go up country, and they discover evidence that Gallon, a villainous trader, and Scipio, inflated ruler of the territory, are employing slave labour. They also contact Judith Adams, an attractive girl searching for her father, a scientist believed to be one of Scipio's captives.

Once Dan's hand is revealed the fur flies, but he, Tiny and Judith are equal to all emergencies, and in the highly coloured climax Gallon and Scipio get it in the neck, Judith and her father are reunited, and Dan secures promotion as well as romance.

Acting.—Richard Arlen puts over a thoroughly masculine portrayal as Dan, Andy Devine is responsible for welcome comedy relief as Tiny, and Beverly Roberts has both character and good looks as Judith. Lou Merrill and Leonard Mudie overact slightly as Scipio and Gallon, but otherwise the support is good.

Production.—In this melodrama it's the trimmings rather than the plot that make up the hectic entertainment. The jungle of the Amazon is the locale, a background that is supported by wild animals, slave torture, crocodiles, bloodhounds and other traditional paraphenalia. What with one and the other and the sturdy physical triumph of virtue over vice, the film definitely makes the popular grade.

Points of Appeal.—Hectic story, colourful locale, robust jungle thrills, good acting and intriguing title.

They Asked for It

General F.D. Universal. (U). Directed by Frank MacDonald. Featuring William Lundigan, Joy Hodges and Michael Whalen. 5,490 feet. Release not fixed.

SMALL-TOWN comedy melodrama, telling of three college graduates who spread a rumour of murder to shake the locals out of their lethargy, only to start something that is far from easy to finish. The plot is fantastic, but the types are quite good and so is the atmosphere. Modest histrionic and directorial achievement combine adequately in the promotion of sound, popular entertainment. Handy two-feature programme proposition.

Story.—Steve Lewis, young owner of a small-town paper, is hard up for news. Front-page stuff means more advertising, so when Herkimer, a local ne'er-do-well, is found dead, Steve, together with his pals, Peter Sparks, the local doctor, and Howard Adams, the local attorney, concoct a murder plot. Complications arise, however, when Marty Collins, a not too scrupulous young man, arrives with a confession of murder written presumably by Molly, the dead man's daughter.

Molly is arrested, but soon there is doubt as to the accuracy of her alleged statement. How to disprove her story in court is a problem for Steve, Adams and Sparks, and the manner in which they, together with Mary Lou, Steve's girl friend, solve it provides some humour and a few thrills.

Acting.—William Lundigan, Michael Whalen and Thomas Beck are as bad as the three musketeers, Steve, Adams and Sparks. And Joy Hodges has charm as Mary Lou, but the most interesting and amusing characters are drawn by the competent supporting players.

Production.—The film is not exactly quickly off the mark, but it gains momentum in all good time and prefaces its exciting end with an amusing court scene. Balance is, it will be observed, on the right side. With all its story extravagance it mirrors small-town life shrewdly, amusingly and, when mood demands, it is good drama.

Points of Appeal.—Intriguing, if far-fetched, story, good characterisation, neat directorial and story twists, authentic atmosphere and catchy title.

The Frozen Limits

Gen. F.D. British (U). Directed by Marcel Varnel. Featuring the Crazy Gang, Moore Marriott and Eileen Bell. 7,857 feet. Release not fixed.

COMEDY extravaganza of gold prospecting in Alaska, presenting riotous gags in screaming sequence. The responsibility of putting the laughable stunts over is more or less left to the Crazy Gang, and their exuberant buffoonery hall-marks the welcome humour.

Great as the Gang is, tribute must also be paid to the quaint comedy work contributed by Moore Marriott. He is a valuable addition to the team. All that remains is to stress the entertainment propitiousness and stupendous box-office value of the stars. Excellent comedy booking, a certainty for all types of audiences.

Story.—The Six Wonder Boys, fairground entertainers, fail to attract customers, and find themselves on their uppers. While eating fish and chips they read on the wrapping that there is a gold rush in Alaska. They get going only to discover on arrival that the paper they were reading was forty years old. They are, however, given hospitality by Tom Tiddler, an elderly, absent-minded gold prospector with a pretty daughter, Jill.

Tom Tiddler owns the only theatre, and, in order to liven things up, the boys fake a gold rush. Bill McGrew, tough man of the district, sees through the ruse and plans a lynching party, but he stays his hand when he discovers the presence of gold on property owned by Jill. He determines to marry Jill, but, thanks to the resource of the boys and the courage of Tex O'Brien, Jill's boy friend, there is a happy ending.

Acting.—Jimmy Nervo, Teddy Knox, Bud Flanagan, Chesney Allen, Charlie Naughton and Jimmy Gold are, of course, the Crazy Gang team, and they, never better, share the comedy honours with Moore Marriott cast as Tom Tiddler.

Eileen Bell is a pretty and by no means spiritless Jill, Bernard Lee is all that a villain should be as Bill McGrew, and Anthony Hulme is a dashing true-blue Tex.

Production.—In summing up this picture the easiest and happiest way out is to let the irresistible gags speak for themselves. The greatest of these are the scenes in which a grand "Snow White" scene is put over by the boys, a derelict theatre with phantom audience sequence, and a sleep-walking stunt in which each member of the Gang impersonates Tom Tiddler. To play the comedy is to convert the hall in which it is played into a Palladium.

Points of Appeal.—Cast-iron gags, box-office team, showmanlike presentation, title values, obvious exploitation angles, and, above all, propitious timing.

Hero for a Day

General F.D. Universal. American (U.). Directed by Harold Young. Featuring Anita Louise, Dick Foran and Charlie Grapewin. 5,850 feet.

AMERICAN football comedy drama, interspersed with kindly domestic comedy and sentiment. Human vanity and frailty are its theme, and the illustrations, couched in a gentle, understanding vein, are responsible for entertainment of agreeable versatility and wide appeal. Direction and acting are equal to all demands, and so is the staging. Good two-feature programme booking for the majority.

Story.—McKinley, a college in Texas, has a football team, and this is drawn to meet Gale, a fashionable one, in New York. Frank Higgins, a night watchman, is an old McKinley boy, and he is invited to the match. He is hero for a day. However, ashamed of his lowly position with the help of his niece, Sylvia, he poses as a man of substance. Brainy Thornton, the McKinley star, suffers from conceit, and Frank later takes him down a peg. In correcting others, Frank discloses his own frailties, but, following McKinley's victory in the match, Frank is taken on as coach and Sylvia and Brainy find romance.

Acting.—Charley Grapewin contributes a human study as Frank Higgins, the man who is a big-shot for a day, and Anita Louise and Dick Foran are adequate as Sylvia and Brainy. Berton Churchill, Emma Dunn and Samuel S. Hinds and juvenile David Holt are the best of the support.

Production.—The moral of this pleasant comedy drama is that to desire to be a big-shot is one thing, to achieve one's aim another, and to be able to take it on the chin should success pass one by yet another. The pitfalls of vanity are presented against football and domestic backgrounds, and the thrills of the former and kindly intimacy of the latter mirror the plot in entertaining perspective.

Points of Appeal.—Refreshing story, good characterisation, human angle, healthy sentiment, exuberant sporting thrills and attractive title.

Mrs. Pym of Scotland Yard

Grand National. British (A). Directed by Fred Elles. Featuring Mary Clare, Edward Lexy and Anthony Ireland. 5,850 feet. Release not fixed.

COMEDY crime drama, neatly adapted from one of Nigel Morland's popular "Mrs. Pym" detective stories. The plot tells of petticoat influence at Scotland Yard, and how the skirted sleuth scores one over her detractors by solving a psychic murder mystery. The tale, both in its comedy and its thrills, is a first-rate vehicle for Mary Clare, and she seizes every opportunity. Support is competent, and the direction snappy. And it's got a valuable label. Good two-feature programme booking.

Story.—When two women, both members of the same psychic club, die in mysterious circumstances the authorities decide to investigate. Mrs. Pym, a woman detective, is considered the person for the job, and much to the annoyance of Scotland Yard, the Home Secretary appoints her deputy chief inspector. Her assistant is John Shott, a dumb but amiable officer. By joining the club Mrs. Pym is able to secure valuable clues, and many of them throw suspicion on Henry Mencken, the medium. During investigation Mrs. Pym also has reason to believe that Maraday Wood, niece of Frank Wood, presumably a wealthy member, is to be the next victim. In proving her theory she also proves that Wood is the brains behind the murder outfit. It is also revealed that Henry Mencken, an ex-convict, is Wood's tool.

Acting.—Mary Clare hands in a really clever portrayal as Mrs. Pym, and this is supported by a powerful personality and a valuable sense of humour. Edward Lexy makes a good stooge as Inspector Shott, Anthony Ireland is effective as Henry Mencken, and Vernon Kelso disarming as Frank Wood.

Production.—The lighter side of the proceedings, that represented by the amusing cross-talk between Mrs. Pym and Shott, are, perhaps, the most effective, but although laughter comes first, thrills are not neglected. The psychic angle is sinister, and is the platform for a number of good thrills. In short, it is good mass entertainment.

Points of Appeal.—Ingenious, amusing and thrilling story, clever characterisation by Mary Clare, neat direction and title values.

A Window in London

General F.D. British (A). Directed by Herbert Mason. Featuring Michael Redgrave, Sally Gray and Paul Lukas. 6,895 feet. Released June 17, 1940.

MELODRAMA of London life, describing a hectic page in the marital history of a young couple. The story takes place within a few hours, and never before in fiction nor fact has so short a period been crowded with action of such colourful and exuberant versatility. It is a domestic romance and thriller in one. The cast is practically all-star, and it is to the credit of its members and the director that the extravagant happenings assume a box-office hue. Good mass and industrial booking.

Story.—Peter, a crane driver, and Pat, a telephone operator, are married, but they are not happy, for Pat has a night job. One morning, looking through the window of a house, Peter sees a man attack a girl. He calls a policeman, and to his embarrassment they discover not a murder but Zoltini, a music-hall illusionist, rehearsing an act with Vivienne, his wife.

Vivienne, who finds the temperamental Zoltini a little difficult, makes a date with the lonely Peter. When the jealous Zoltini catches up with them, Peter knocks him into the river. He thinks he has committed murder, but Zoltini stages a come-back. Meanwhile, Pat loses her job, but gets another, and a daytime one at that. Belated happiness comes to husband and wife, but through an unfortunate twist of fate Zoltini again believes Vivienne to be unfaithful and kills her.

Acting.—Michael Redgrave is hardly the type, as crane driver Peter, but he has personality, and he knows how to act. He gets away with his part. Sally Gray has sex appeal and acting ability, as Vivienne, and Paul Lukas hits the nail on the head as the temperamental showman Zoltini. Patricia Roc's portrayal of Pat is appealingly sincere. Supporting types are quite well drawn.

Production.—Incredible as it all is, this is good popular fiction, put over with zest. Much of the action moves in a music-hall environment, and the reflected glamour of the footlights, shows up effectively the exciting moments. Just the stuff for the gods.

Points of Appeal.—Sensational, but crowded story, good action, resourceful direction, big dramatic highlights, tender feminine angle popular cast and attractive title.

I Stole a Million

General F.D. Universal. American (A). Directed by Frank Tuttle. Featuring George Raft, Claire Trevor and Dick Foran. 7,057 feet. Released April 29, 1940.

CRIME melodrama, telling of a taxi-driver's impetuous conversion to crime, its ugly influence on his own life and those of his wife and child, and finally of stern retribution. The opening sequences are put over with tremendous verve and pep, while the closing ones find their strength in poignant emotionalism. The picture's unswerving dramatic power is consolidated by strong character drawing, good direction and convincing atmosphere. Excellent popular booking.

Story.—Joe Lourik, an aggressive, quick-tempered taxi-driver, is saving to buy his own cab. Just as he is about to take delivery he is a victim of sharp business tactics. He has no redress in the courts, and automatically makes himself a criminal when he takes the law into his own hands. Following this, he joins up with real gangsters, only to be tricked again. Then he meets and marries Laura Benson, a pretty florist's assistant. He attempts to go straight, but his past catches up with him. He makes a getaway, but during his absence Laura has a child, and is later jailed for complicity. Laura implores him to give himself up, but his one idea is to steal enough to make her future and the baby's secure. Again his ideas are wrong, and in the end he takes Laura's advice.

Acting.—George Raft has a made-to-measure part as Joe, and he leaves nothing to chance. Claire Trevor is an appealing and understanding Laura, and Dick Foran, Henry Armetta and Victor Jory head a powerful supporting cast.

Production.—Character, impetuosity and ugly circumstances invest the hero with sympathy, and this heart-touching quality is so skilfully retained that whether the action be exciting or tenderly domestic it is in constant touch with common humanity. The entertainment is definitely melodrama of purpose and invulnerable mass and feminine appeal. Add star values, and the answer is a box-office certainty for the majority.

Points of Appeal.—Strong, human story, stern yet showmanlike treatment, human angle, big thrills, provocative title, powerful acting and star values.

SHORTS OF THE WEEK REVIEWED

BUTCHERS

OUR FIGHTING NAVY. British (U). 1,917 feet. For immediate release.—An extremely typical and inspiring picture of the British Navy in all aspects of its lawful occasions.

Filmed with the authority and the co-operation of the Admiralty, it is an authentic pictorial document, depicting every type of naval craft on peace time manœuvres, with target practice, torpedo discharges, dropping of depth charges and our air arm taking off from H.M.S. *Courageous*.

Every phase of naval activity is shown with such reality as to afford a vivid impression of actual war time effort. The picture presents an astonishingly interesting insight of the work of the fleet, and its graphic and well-delivered commentary will enable every member of its potential audiences to read our war bulletins with a better understanding.

Viewed and described by John Betts. Liaison officer for the Admiralty, Capt. R. W. Wickinson, R.N., retd., O.B.E. Photography, commentary and sound are all excellent. A first-class booking proposition of wide interest and essentially timely in its appeal.

RKO-RADIO

LOVELY DEVON. British (U). 1,547 feet. Directed and produced by Horace Shepherd. Release not fixed.—Pictorial tour of Devon and its major centres of interest. Exeter Cathedral, famous historical mansions and glimpses of moorlands and fishing villages are included in the itinerary. Music and commentary satisfactory, pictorial values well chosen, but photography not first-class. Average fill-up.

MARCH OF TIME. No. 6. Fifth year. The Battle Fleets of Britain. (U). Approx. 1,800 feet. Released immediately.—Apart from all consideration of topical interest, which at present will naturally be a big box-office asset, the film is a thoroughly well-constructed picturisation of the British Navy, showing all its units from minesweepers to battleships and all in active battle practice. There are short shots of evacuation, recruiting, A.R.P. and other civilian activities, but the main interest centres in our ships, in Home waters, the Mediterranean and the Far East. The film contains no episode likely to upset the squeamish, but does indeed tend to make the spectator feel proud that he is part owner of such a wonderful fighting and defensive unit. Exceedingly good photography, apt commentary and sustained interest.

DEVIL DRIVERS. American (U). One reel. Release not fixed.—Motor-racing thrills in various parts of the world, and Indianapolis in particular, are the highlights of this exhilarating sporting short. Commentary snappy and photography good. Acceptable general fill-up.

British Production

CHARLEY'S AUNT UP TO DATE

NOVELTIES IN NEW ASKEY SUBJECT

IN order to emphasise both the star and the complete modernity of the Gainsborough film version of "Charley's Aunt," the title has been changed to "Charley's Big-hearted Aunt."

Arthur Askey co-stars with Richard ("Stinker") Murdoch, Moore Marriott and Graham Moffatt, and the supporting cast include Felix Aylmer, Jeanne de Casalis, Wally Patch, Martita Hunt, Jerry Verno, Phyllis Calvert, and Donald Calthrop.

The film is being directed by Walter Forde, with Maurice Ostrer in charge of production and Edward Black as producer. Amy Brandon-Thomas, daughter of the author, is acting as technical adviser.

The story centres around Askey, Murdoch and Moffatt, as three Oxford undergraduates, with Marriott as the college "scount," who seem always to meet misfortune with open arms! The stage farce has been broadly adapted by a team of skilled writers to exploit Arthur Askey and his colleagues to the best advantage. Roddy Hughes, the well-known actor, has been engaged to ensure authenticity in the University scenes.

BIG BUTCHER SCHEDULE

To be Announced Shortly

F. W. Baker, whose "Jail Birds" ended this week at Walton, hopes to restart production in about two or three weeks' time.

The full programme of production for Butchers will probably be announced in about ten days' time, and Mr. Baker considers it should prove a big and welcome surprise to exhibitors.

Certain contracts have still to be fixed, and until these are through Mr. Baker would rather not give any further details.

"JAIL BIRDS"

Mitchell Completes

With the greatest difficulty (one might say of his own choosing), Oswald Mitchell has just managed to keep to his shooting schedule, while directing Butcher's "Jail Birds" down at Walton.

Albert Burdon and his brother comics, Shaun Glenville and Charles Hawtrey, have been putting up such a machine-gun fire of wit that actors, personating grim prison warders and others, have interrupted with loud laughter so many scenes that quite a few retakes have been necessary. Indeed, even Oswald Mitchell himself—who perhaps has directed more British comedies than anyone—has been hard put not to join in the general hilarity.

If off-stage laughter is any criterion, it certainly augurs well for the finished job, which has been described as slap-stick with the lid off—the sort of picture that ought to break box-office records in times like these.

CORFIELD STARTS AT WALTON

"Laugh it Off"

John Corfield put a new subject for British National on the floor at Walton-on-Thames on Tuesday when John Baxter started "Laugh it Off."

This comedy offering for Anglo-American release stars Tommy Trinder, and others in the list include Geraldo and his Orchestra, Jean Colin, Marjorie Browne, Anthony Hulme, and Edward Lexy.

M-G-M BRITISH TO REOPEN

"Busman's Honeymoon" Ready

The KINE. studio correspondent understands that it is possible that M-G-M British will shortly proceed with its production plans in this country.

Preparations on "Busman's Honeymoon," which was postponed on the outbreak of war, have been continuing and the present plan is to produce this picture at Denham with a British cast. Robert Donat will play the rôle originally assigned to Robert Montgomery.

LICENCE TRANSFER

The licence of the Grove, Hythe, was transferred on October 17 to F .T. Smith, secretary and a director of London and Provincial Cinemas, Ltd., the former holder, J. Mills (also a director of the company) having joined H.M. Forces.

Executives of Two Cities Films who made FRENCH WITHOUT TEARS (Paramount), Dr. Del Giudice, Major A. M. Sassoon and Mario Zampi

Trade Aid for Red Cross

APPEAL BY LONDON'S LORD MAYOR

Committee to be Formed

ON the invitation of the Lord Mayor of London, a group representative of the Film Industry attended the Mansion House on Thursday last to consider by what means they could best support the national effort in aid of the Red Cross and St. John war organisations.

Sir Frank Bowater, welcoming the trade delegates, emphasised the need for a powerful drive in which, he said, he was endeavouring to secure help from organisations in every department of the country's activities.

In the course of discussion it was explained that while the effort was headed by the Lord Mayor of London, every local centre which inaugurated schemes would be part of the scheme, and therefore Mayors and Lord Mayors in the provinces could help and be helped by its success.

The Trade representatives assured the Lord Mayor of their active sympathy with his aims, and it was agreed that each section of the Industry would meet and nominate members to form a committee, which would report back to the Mansion House with its proposals on a national basis.

Ellesmere Port Effort

On behalf of the directors of the Hippodrome, Ellesmere Port, a cheque for £5—a percentage of the takings at an evening performance—was presented by manager D. O'Connor to the Red Cross and St. John Fund.

ODEON SUNDAY CONCERTS

In Spite of the War

In spite of difficulties occasioned by the present state of emergency, Sunday concerts have commenced at the Odeons at Reading and Guildford.

Manager E. Rhodes, of the Guildford Odeon, commences his programmes at 7.45 p.m., and among his latest bookings is Jack Hylton and his Band. At Reading, Harry Kerr, who has always made a speciality of this type of Sunday entertainment, is advertising the appearance of the "Band Waggon" party as a booking for the near future.

EAST HAM CHARITY ALLOCATION

Xmas-Day Opening

Applications for Christmas Day opening at the Broadway, Carlton and Coronation Cinemas and the Odeon Theatre have been refused by the East Ham Corporation.

Sunday opening from 4.30 p.m. has been sanctioned, subject to the following payments to charity:—

Broadway, £70; Carlton, £366; Coliseum, Romford Road, £135; Coronation, £296; East Ham Palace, £192; Granada, £366; Odeon, £366; Coliseum, Green Street, £70; Coliseum, High Street, £70; and Premier, £319.

Good Friday opening has also been sanctioned between the hours of 5 p.m. and 10 p.m.

A.B.C. STAFF'S GOOD DEED

Over £20 has been subscribed to the C.T.B.F. within two years by the Liverpool Area A.B.C., which has just forwarded a cheque for £10, the proceeds from staff social efforts during the summer and winter.

P. F. Inkester, area supervisor, who was chairman of the organising committee of managers, has developed staff social activities and with his managers hoped to raise further money for the C.T.B.F. this winter. Owing to the war, these hopes are not likely to materialise.

"KINE." TROPHY WINNER

HONOURED BY COUNTY DIRECTOR

S. J. Channing's success in the KINE. Showmanship Contest was the subject of congratulation by W. J. May, director of County Cinemas, Ltd.—the guest of honour—at the annual combined staff party of the Regal and Arcade Cinemas, Camberley.

In a brief speech Mr. May congratulated Mr. Channing, who is manager of the Regal, on his success, and went on to say that the loyalty and enthusiasm of the Regal staff had done much to help Mr. Channing carry out his exploitation.

Mr. Channing was also loud in his appreciation of his staff's support during the year.

PUBLIC WANT KINEMA REOPENED

Birchington Application

The Birchington (Kent) Chamber of Commerce are to write to the lessees of the only kinema in the town, which has been shut, asking that it shall be reopened.

Capt. G. Butterworth asked for a meeting of the Chamber's Social Committee to discuss the promotion of entertainments during the winter months. He said that it was very dull in the town, as the kinema was shut.

JOHN SPECTERMAN

G.F.D. PUBLICITY

John Specterman Appointed

The appointment of John Specterman to publicity and advertising manager of General Film Distributors is announced.

John Specterman has been acquainted with the film Industry for over 20 years and has a wide knowledge of publicity and exploitation, both in the United Kingdom and the Antipodes.

In his early days, Mr. Specterman was an exhibitor, but afterwards joined the publicity side, and in 1929 became director of publicity and exploitation for Paramount in Melbourne, Australia. On his return from Australia he joined Columbia as exploitation representative and was also connected with the Commodore, Hammersmith, for a number of years.

In the Courts

AN EASTBOURNE DEAL

JUDGMENT RESERVED IN £10,000 CLAIM

THE Appeal Court recently reserved judgment in an appeal of Norman Alfred Cooper, of Brunswick Gardens, Kensington, from a decision of Mr. Justice Branson that he was not entitled to £10,000 commission for finding a purchaser for leaseholds and freeholds of four kinemas at Eastbourne and Hastings.

Mr. Cooper had sued Luxor (Eastbourne), Ltd., and Regal (Hastings), Ltd., and Mr. Justice Branson found justification for the companies in discontinuing negotiations with London and Southern Super Cinemas, Ltd., whom Mr. Cooper introduced. A director, who in one of the vendor companies represented a majority of the shareholders and in the other a substantial group, objected to going on. Ultimately, the greater part of the share capital in the two companies passed to Union Cinemas for £175,000.

Answering Mr. Cyril Miller's argument for the appellant that the companies must do nothing to prevent the agent earning his commission, Mr. St. John Field, K.C., insisted that they could show "sufficient reason" in the legal sense, since good sense, good business and good law agreed that a better offer was sufficient reason.

Lord Justice MacKinnon observed that disposal of shares was a different kind of business from that which Mr. Cooper was asked to do. He had found a buyer willing to pay the price, £185,000.

Mr. Field said he thought there were heavy odds against the transaction going through. There would be remuneration only with the sanction of a general meeting. As far as Mr. Cooper had authority, it came from the side of the directors and not of the shareholders.

The Court, comprising Lords Justices MacKinnon, Scott and du Parcq, decided to reserve judgment.

MARLBOROUGH KINEMA ACCOUNTS

Appeal Allowed

The Court of Appeal, presided over by Lord Justice Scott, on October 26 allowed with costs the appeal of the defendants in the action Associated Cinematograph Theatres, lessees of the Marlborough, Islington, against Provincial Cinematograph Theatres, Ltd., managers of the theatre, which was tried by Mr. Justice Branson in the King's Bench on April 25 last.

The case involved questions of account and detail in regard to the plaintiff company's share in the proceeds of the business under the terms of an agreement, and Mr. Justice Branson had entered judgment for the plaintiffs for £3,809 6s. 7d., which included certain interest. The defendants had claimed a set-off as money it was contended they had mistakenly overpaid in respect of deficiencies in certain specified accounts, and they had alternatively entered a counterclaim for a declaration that the plaintiffs should pay half the deficiencies in certain accounts. The Judge had found for the plaintiffs on the claim and had given judgment for the defendants on their counterclaim, limiting it to sums arising on two clauses in the agreement.

It was stated in the appeal proceedings that the plaintiffs were paying £7,800 a year for the kinema and the lease continued to 1942.

The Court of Appeal now decided the case in favour of the appellants and allowed their appeal. Leave to the respondents to appeal to the House of Lords was given.

£1,500 FOR FILM ARTISTS

Injured by Falling Arc Snoot

By the terms of a settlement announced to Mr. Justice Wrottesley in the King's Bench Division on October 25, Mr. Ernest Zucco (known professionally as Ernest Lindsay), a film actor, is to receive £1,350 and costs, and Miss Dora Levis, a film actress, will receive £150, and costs.

They brought an action against the London Film Productions, Ltd., of Denham, claiming damages for personal injuries.

They were engaged in making a film and were on the set when a barn-door snoot on an arc lamp fell upon their heads causing severe injuries.

Fox British Pictures, Ltd., were joined as third parties, but under the terms of the settlement they were dismissed from the action.

And now you will want to know "What is a barn-door snoot?"

[It is described as a sheet-iron shield on an arc lamp.—ED.]

A.R.P. SHELTERS IN KINEMAS

Public A.R.P. shelters capable of accommodating 198 and 200 people respectively have been constructed in the basements of the Picture House, Tavern Street, and the Central Cinema, Princes Street, Ipswich.

Liverpool A.R.P. authorities have approved the use of the basement of the Tatler News Theatre, Liverpool, for use as an air raid shelter. K. B. S. Hall, manager, has completed a course in A.R.P. work and has obtained the necessary certificate for training personnel in A.R.P.

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PREVENTION OF AIR-RAID PANIC

SUGGESTIONS FOR PRESERVING PATRONS' CALMNESS

ALTHOUGH the experience of theatres and kinemas in the last war suggests that the average British audience is not likely to panic at the sound of an air-raid alarm, it is nevertheless advisable for the manager to take every possible precaution against such a danger, which might lead to quite serious injuries among patrons. It would seem advisable for some standardised routine to be officially approved; the following suggestions are put forward for consideration.

Receiving the Signal

In the first place, it is essential that adequate arrangements be made for an alarm to be immediately reported to the manager; an alarm post should be fixed up, well away from the noise of the auditorium and the projection room, from which the siren will be clearly audible. At the first opportunity it would be wise for the manager to ascertain whether the warble-tone is audible inside the auditorium; if not, he has the assurance of a little extra time to put into force whatever arrangements he may make.

Many kinemas are showing trailers announcing that in the event of an alarm, the programme will be temporarily stopped, and any patrons wishing to leave are advised to do so. Since the initiative thus rests with the projectionist, the alarm should be passed immediately to him by the manager, due precautions being taken to ensure that a perfectly innocuous message cannot be misunderstood.

Advice by Slide

It would seem wise to have ready a slide, prepared after consultation with the local A.R.P. authorities, instructing the audience as to their best course. Those living close by will probably wish to return home; others should be recommended—or even instructed—to remain in the kinema, since several exhibitors have been advised by the authorities that adjacent air-raid shelters are insufficient for, and are not intended to accommodate, kinema audiences. The programme should be continued as soon as possible after those persons so desiring have left.

There is always a danger that a woman may become hysterical, and set off others. Women attendants should have specific instructions to remove any such person immediately, and take her to the cloakroom, where smelling-salts should be available.

In the event of bombs or gunfire becoming audible, it is probable that the audience is still safer remaining in its seats, especially as the kinema is unlikely to have sufficient basement accommodation to shelter them. According to the construction of the building, it might be thought advisable to place all the audience underneath the balcony, which is probably the safest place. On no account, however, does it seem advisable to stop the programme.

Care of Film

To guard against the unfortunate possibility of the kinema being hit, particular care should be taken of the films. The rewind room should, if necessary, be sandbagged in order to protect them from the risk of ignition.

The projection staff should be specially instructed at all times to avoid any action or noise likely to alarm patrons. They should be warned to take every precaution against a film break or a gate fire, which might lead to momentary alarm.

Many managers are taking the precaution of censoring the sound in sequences where it might be mistaken for an alarm.

R.C.A. INSTALLATIONS IN TURKEY

During recent months there has been an appreciable increase in the number of new kinemas in the country of Britain's latest ally, Turkey—RCA Photophone reporting that, through their distributors, Messrs. Bourla Frères—they have been doing big business. The latest kinema to open with RCA sound is the Saray, situated on the famous Pera Street in Istanbul. This equipment is a super high fidelity model installed in conjunction with Simplex E7 projectors.

Recently RCA supplied a 35 mm. portable combined sound-projector to the President of Turkey, H. E. Ismen Inenu, for use in the Presidency at Ankara.

Two other recent installations are the Pera House, Kadikoy, near Istanbul, and the Sanitorium on the island of Heybeliada one of the four islands in the Marmora Sea.

The Observation Window

S. W. Guild Adopts Area Plan

LECTURES IN FOUR CENTRES

A Light Assessment Problem

THE scattered nature of the area over which the Devon and Cornwall Court of the Projectionists Guild operates has necessitated its division into four groups for meeting purposes, the centres being St. Austell, Plymouth, Falmouth and Exeter, each centre to be visited in turn.

DECISIONS to bring this into force were made at a committee meeting of the Court held at St. Austell on Sunday week, under the chairmanship of K. C. Johnson. The scheme adopted was evolved by A. E. Battrick, secretary, and will enable each big centre to have a "home" meeting three times a year. Talks on technical subjects will be arranged.

THE first meeting under the scheme will be held at Falmouth on Sunday, November 19, when a talk will be given on "Heating and Ventilation," by L. E. Smith, one of the Court Wardens. A suggestion that members in each local centre should hold intermediate meetings was also approved.

MANY well-known members of the Industry are by now in the uniform of one of the armed forces. On the technical side Neville Armitage, of Walturdaw, is in the R.N.V.R., F. W. Elliott, of British Acoustic's recording department, is in France with a couple of kinema lorries, giving shows to the troops near the front line, and R. Watkins Pitchford, who was responsible for the publicity of several technical firms, wears the uniform of a lieutenant, and is on special duties in this country. French citizens were called to the colours immediately on the outbreak of war, and among those who left the British film industry were A. A. Simon, the Pathé cameraman, and C. Cabirol, of Pathéscope.

ONE of the problems which have arisen from the compulsory black-outs is the designing of a photometer sensitive enough to register the weak light which authorities are demanding in certain situations. Particularly difficult is the measurement of light reflected from radio-active luminous paint and fluorescent painted subjects picking up light from an ultra-violet lamp.

INSTRUMENTS are being designed having a greater sensitivity at low illuminations, and their readings will provide officials of authorities with a basis for guidance regarding the type of lamp which may be permitted. The standard sanctioned in certain circumstances is 0.002 and 0.02 foot candles.

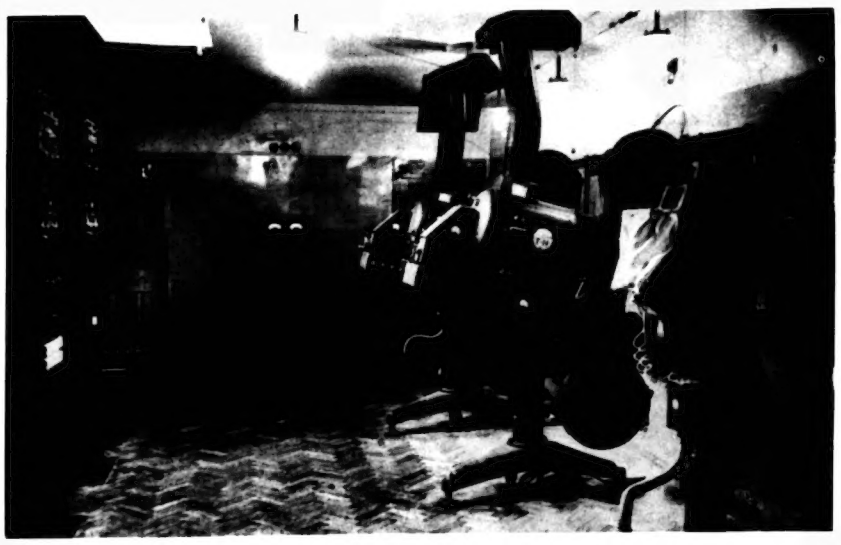
ALREADY the operation of the Military Service Acts is being acutely felt in many districts, many independents as well as a major circuit being affected. As the age groups ascend up the scale towards the theatres the problem will become more serious, and the probability of women taking their places in the projection room within a short time becomes much greater.

DISCUSSION of this subject was carried on at the last London Executive Committee meeting, when it was stated that conversations had been proceeding between the Branch and the N.A.T.K.E., and that a meeting of the Conciliation Board would be called to register employment conditions.

PROVISION of A.R.P. apparatus in kinemas is not everywhere as well organised as it should be. I hear of a kinema where, although stirrup-pumps, lamps, and various articles have been supplied, they are looked up in the manager's room ,of which he alone has the key. The excuse given for not having this apparatus in accessible positions is that patrons are of a predatory nature, and any loose implement would be regarded as a legitimate bit of souvenir appropriation.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



Projectors with B.T.-H. picture and soundheads are installed in the Odeon, Hamilton, N.B.

SHIP CARBONS

MEASUREMENT OF EMULSION GRAIN

INGENIOUS LIGHT DEVICES EMPLOYED

AN interesting paper by A. Goetz, of the California Institute of Technology, printed in *Photo Technique*, a new publication, deals with the problems of measurement of emulsion graininess. Microphotographs of a negative emulsion illustrate the different appearance of the emulsion structure by reflected and transmitted light; whereas the latter presents the usual indiscriminate pattern, the former shows by virtue of the dark field illumination the diffraction pattern of each individual silver crystal and the areas of dense (clustered) and less dense grain population.

Microphotographs of a 9,000 cycle tract demonstrate the approximate equality of the grain size of two emulsions, whereas the distribution of the grains over the profile of the peaks shows a much larger fluctuation in one case than the other.

The Effect on Micro-records

One aspect of graininess of practical interest is the part it plays in the new technique of micro-records. It is calculated that if grain could be eliminated, and the sole limitation to the degree of magnification were the definition possible with the finite wave-length of light, instead of a single page, 10,000 pages could be photographed on one frame of film, and 10,000 books could be recorded on a 200-ft. roll of motion picture film.

Various methods of assessing the graininess of an emulsion are described. It is, however, exceedingly difficult to find any absolute system of measurement, and most tests have been subjective, an observer comparing by some mechanical system the relative graininess of specimens.

In one objective method perfected at the Institute, two areas of emulsion are compared, one, *A*, large enough to contain all probable variations of graininess, and the other, *a*, considerably smaller. If the emulsion is moved across the optical systems, the light transmitted by *A* will remain constant, but that transmitted by *a* will fluctuate, because of the inhomogeniety of the emulsion. The measurement of the density fluctuations corresponds with the visual impression of the graininess.

Statistical methods of assessing graininess are considered, and an ingenious device is described, in which analysis and integration of the emulsion in accordance with the laws of probability can be made within a few minutes.

Guide to Granularity

The Callier effect (the difference between specular and diffuse transmission) of course provides an approximate guide to granularity. In a simple device based on this fact a parallel beam of light passes successively through two apertures and thence into the integrating sphere of a photometer. If the specimen of emulsion is placed at the aperture nearer the light source, only the parallel light is measured in the photometer, but if the specimen is placed at the second aperture, which forms the opening to the integrating sphere, the whole of the transmitted light is measured. The ratio between the two readings indicates the magnitude of the Callier effect.

HOLOPHANE'S WAR TIME ACTIVITIES

In order that the resources and specialised experience of Holophane, Ltd., may be made more fully available for the Industry's requirements, certain reorganisation was some time ago decided upon, as a result of which R. Gillespie Williams, so well known for his individual work in perfecting colour lighting systems, has been promoted to general sales manager of the company. This reorganisation has already proved of great value in war time conditions.

Mr. Williams assures the KINE. that his services will continue to be available in regard to any colour lighting schemes under consideration. Nevertheless, the principal work of the company, on which its factory is very actively engaged, is in the supplying of war time lighting requirements, and large contracts are in hand for factory and other large-scale lighting.

In this connection a new speciality is an explosion-proof lighting fitting, capable of withstanding enormous external pressure.

LIVERPOOL GUILD MEETING

Arrangements are being made for the Liverpool Court of the Guild of British Kinema Projectionists and Technicians to hold their next meeting at the Film Institute Society's rooms, Bluecoat Chambers, School Lane, Liverpool, on Sunday, November 5.

MUSIC FOR DECEMBER 4 RELEASES

Compiled by A. W. OWEN

"DOUBLE CRIME IN THE MAGINOT LINE" (U.A.)

CERT. A. 8,436 ft. Reg. No. F.15972. Reviewed in KINE. June 8, 1939.
PUBL. CITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Victor Francen, Vera Korene, Fernand Fabre.
ATMOSPHERE.—Espionage melodrama with a Maginot Line background with superimposed dialogue.
ORGAN.—"Rienzi" Overture, Wagner (excerpts from), with adaptation from piano-solo copy (any edition).
NON-SYNC.—As organ, recorded on H.M.V. D.1226-7 (orchestra) (3rd part only).

"THIS MAN IN PARIS" (Paramount)

CERT. A. 7,730 ft. Reg. No. Br.R.2032. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Barry K. Barnes, Valerie Hobson, Alastair Simms.
ATMOSPHERE.—Newspaper comedy-melodrama with marital interest and Paris background. A sequel to "This Man is News."
ORGAN.—"Paris" Suite, Haydn Wood (Ascherberg). No. 2, with adaptation from the piano-conductor copy.
NON-SYNC.—"Paris in the Spring," recorded on Decca Brunswick F.5617 (orchestra).

"THERE AIN'T NO JUSTICE" (A.B.F.D.)

CERT. A. 7,292 ft. Reg. No. Br.R.2003. Reviewed in KINE. June 8, 1939.
PUBL. CITY.—One 48-sheet, one 12-sheet, one 6 sheet.
STARS.—Phyllis Stanley, Jimmy Hanley, Gill Furse, Mary Clare.
ATMOSPHERE.—Boxing comedy-melodrama dedicated to those who fight with their fists to win.
ORGAN.—March, "With Honour Crowned," Ketelbey (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. C.2813 (massed military bands).

"TARZAN FINDS A SON" (M-G-M)

CERT. U. 7,241 ft. Reg. No. F. 2096. Reviewed in KINE. July 20, 1939.
PUBL. CITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Johnny Weissmuller, Maureen O'Sullivan.
ATMOSPHERE.—Jungle adventure melodrama, the latest contribution to the Tarzan series, with traditional jungle thrills and a juvenile interest.
ORGAN.—"Jungle Drums," Ketelbey (Bosworth), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Columbia 9802 (orchestra).

"FIVE CAME BACK" (RKO-Radio)

CERT. A. 6,743 ft. Reg. No. F.2043. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Chester Morris, Lucille Ball, C. Aubrey Smith.
ATMOSPHERE.—Melodrama, a dissection of human nature, the adventures of twelve persons who board a plane and experience the hazards of aviation which tests their morale.
ORGAN.—"Song of the Machine," Howgill (Hawkes), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1911 (orchestra).

"THE MISSING PEOPLE" (Grand National)

CERT. A. 6,322 ft. Reg. No. Br.1902. Reviewed in KINE. May 25, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Will Fyffe, Kay Walsh.
ATMOSPHERE.—Murder mystery melodrama, a sequel to "The Mind of Mr. Reeder." There is comedy relief and a hint of romance.
ORGAN.—"Dramatique," Incidental, No. 54, Noyes (Hawkes), with adaptation from piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1900 (orchestra).

"RIDING HIGH" (British Lion)

CERT. U. 6,195 ft. Reg. No. Br.R.2031. Reviewed in KINE. July 20, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Claude Dampier, Helen Haye.
ATMOSPHERE.—Costume comedy, a high-spirited story staged in the early days of the bicycle, with music and song interpolations.
ORGAN.—"Daisy Bell," Dacre (Francis and Day), with adaptation from vocal-piano copy.
NON-SYNC.—As organ, with recording on Decca-Brunswick F.2810 (piano-accordion band).

"THAT GIRL FROM COLLEGE" (RKO-Radio)

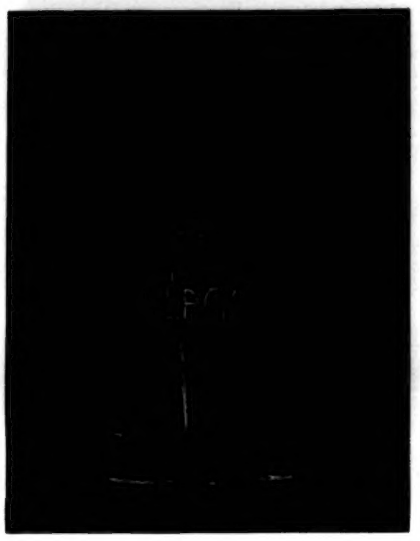
CERT. U. 5,755 ft. Reg. No. F.2012. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Anne Shirley, James Ellison.
ATMOSPHERE.—Romantic comedy-drama, presenting a strong indictment of snobbery in a college environment. Parental sacrifice and devotion are the main themes of the story.
ORGAN.—"In the Shadows," Finck (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8097 (orchestra).

"WHISPERING ENEMIES" (Columbia)

CERT. A. 5,576 ft. Reg. No. F.1604. Reviewed in KINE. May 18, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jack Holt, Charles Farrell.
ATMOSPHERE.—Melodrama dealing with a racket by which malicious whispering is employed to wreck competitors in business.
ORGAN.—"Jealousy," Engleman (Bosworth), with adaptation from the piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C.1034 (orchestra).

"FRONTIERS OF '49" (Columbia)

CERT. U. 4826 ft. Reg. No. F.1502. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STAR.—Bill Elliott.
ATMOSPHERE.—Period Western drama of life in California in the days when the Spaniards were abused by trading companies with semi-government powers.
ORGAN.—"El Guarany" Overture, Gomez (Chester), with adaptation from piano-solo copy.
NON-SYNC.—"Egmont" Overture, Beethoven, recorded on Columbia L.X.161 (orchestra).



Luminous paint on the cloak, hat and board of this sandwichboard-man achieved this eerie appearance, which after dark attracted the attention of Exeter pedestrians to THE SPY IN BLACK (Columbia), which H. Clare was presenting at the Odeon

BUSINESS MORE THAN USUAL

60 Mirrophonic Installations

Since the war more than 24 theatres have opened with Mirrophonic sound, Western Electric announce, while installation schedules show a further 21 due to open before the end of October.

In addition, 15 more are already booked for Mirrophonic installations during the first two weeks of November.

October openings include: the Carlton, Bradford; Blue Hall, Edgware Road; Picture Playhouse, Hull; Shakespeare, Cheetham Hill, Manchester; Victoria, Chesterfield; Empire, Wigan; Pavilion, Barrhead; Empire, St. Anne's; Regal, Adlington; Ritz, Park Royal; Alhambra, Burnley; Glen Royal, Shipley; Pavilion, Ashton-under-Lyne; Gem, Southall; Palladium, Stockport; Maindee, Newport, Picturedrome, Tralee; Strand, Balbriggan; Palace, Dinnington; Playhouse, Greenford; Playhouse, Feltham.

JACK ROE'S DUBLIN OFFICE

Jack Roe announces that A. Fox has severed his connection with the Dublin office, which is now being managed by E. J. Roe, Jun.

BUILDING UP BOX-OFFICE GOODWILL

WORCESTER PERFORMANCES AS COMMUNITY EFFORT

ALTHOUGH there are few opportunities for the ordinary peace time type of showmanship, exhibitors are finding these various philanthropic efforts as regards troops, A.R.P. workers and evacuated children are building up a goodwill for their kinemas which is reflected in box-office receipts.

At Worcester, for instance, A. Allon Toy gave at the St. John's Cinema, what is claimed to be the first performance solely for evacuated children. Over 250 children from the Birmingham area were entertained—a gesture which earned many expressions of thanks from the parents and the officials in charge.

On another occasion Mr. Toy acted as host to a number of newly-joined Militiamen, who saw "All Quiet on the Western Front"—an effort which received the personal appreciation of the C.O.

The A.R.P. workers of Hull were the guests of S. Goodson, of the Regis, who introduced a topical stunt to publicise "Midnight" (Paramount). With the aid of a local troop of Rovers, Mr. Goodson, who is an old Scoutmaster, set out precisely at midnight with a mobile canteen to make a round of A.R.P. posts, where they distributed hot tea and biscuits to the men on duty.

The tour was entirely unheralded, and Mr. Goodson's kindly action was greatly appreciated.

BIRTHDAY CAKE

Aids Sheffield War Aims

Entertainment to brighten the "Blackout blues" aptly describes this week's programme presented by Cyril Pennington to celebrate the fourth anniversary of the Regal, Sheffield.

A huge birthday cake, which is being sold to patrons in aid of a War Fund, was cut by Jean Ward, the Sheffield and "Gloops" Queen, on Monday.

A special attraction is the engagement of Jan Ralfini and his Radio Lyons Band, along with Billy West, a native of Sheffield, and his Eight Harmony Boys. There is also a Talent Spotting competition, all entrants to which are presented with a special record of his performance, made on a novelty recording machine, operated by John Woodiwiss, who is associated with the Radio Lyons programmes.

"HONOLULU" PREPARATIONS

At Tudor, Dewsbury

Kenneth B. Parker, manager, Tudor, Dewsbury, put over excellent publicity when he recently showed "Honolulu" (M-G-M). Three weeks before playdate an attractive lobby display was arranged, which included a "dummy" Hawaiian in native costume.

Mr. Parker also arranged with the local wireless and gramophone dealers to display stills, and on opening night he read a personal message from Eleanor Powell, star of the film. Packed houses resulted from this publicity.

SHEFFIELD'S FAG-BOX

In the vestibule of the Star Picture House, Sheffield, stands a huge box labelled, "Tommy's Fag Box," into which patrons are invited to put cigarettes—singly or in packets.

This is the latest scheme initiated by A. A. Mansell, who has done a great deal for the comfort and entertainment of the Forces.

To cheer members of the home front, Mansell has fixed up a large "smile board," upon which humorous cartoons, etc., are placed daily.

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Application

26264.—Animatagraph Corporation, Ltd. Method of making animated motion pictures. September 26.

Specifications

512,421.—Baird Television, Ltd. (Fernseh Akt.-Ges.). Telekinematographic and like apparatus.
512,425.—Holophane, Ltd., and R. G. Williams. Colour-lighting apparatus.
512,453.—Kodak, Ltd. (Kodak Akt.-Ges.). Motion picture apparatus.

NEW TYPE COMPTON THEATRONE

At the Astoria, Ashford

A NEW model Theatrone in the Astoria, Ashford, prompted me to make a special visit to both examine and hear for myself the claims which were made on its behalf. This instrument is the first three-manual Theatrone and has a full range Melotone on the top manual with a complete set of manual couplers to every part of the organ. An entirely new system of amplification is used and consists of an amplifier with ten main speaker and two tweeter units. Each speaker has its own individual unit amplifier and the complete amplifier has no fewer than 65 valves.

EDGAR PETO

The tonal result, however, is more in my province to criticise and here I am bound to confess that this new Bourne-Taylor model has put the electric organ in a class apart for kinema, concert and church use.

The console is on a movable platform on the stage, which is a great asset, and I noticed that although in this 1,250-seater theatre there was little occasion to put "full organ" effects, there is latent power to amplify and not distort to fill a building twice the size with equal facility. It may be noted that the non-sync. speakers have been specially placed beside the organ speakers, which should be of help to the organist in synchronisation.

Edgar Peto's opening recital, entitled "Musical Samples," demonstrated the organ well, and his whimsical humour in slide matter, for which he is noted, was well demonstrated.

The details are as follows: "The Skaters' Valse," "Sea Songs" including "Drake Goes West," Reginald King's "Song of Paradise," "Says My Heart" (to please the rhythm fans), "Chopin Valse in C sharp Minor" (for lovers of classical music), and "When Day is Done" in free extemporary style. This was followed by a short community stunt to include the latest war songs.

This model kinema brings West End amenities to this town, and one can but congratulate the brothers Perrin, whose courage under many difficulties has made this possible.

A. W. O.

Gerald Masters at Worthing Odeon

Gerald Masters has been detailed to the Worthing Odeon as house organist after a lapse in the musical side of the programmes for a number of weeks. He has been with County Cinemas for some years past, his posts including six months at Regal, Wimbledon; 18 months at Regal, Margate, and a further 18 months doubling the Regal and Plaza, Southampton, where he contributed five interludes daily, averaging ten minutes apiece, spread over the two houses. Curiously enough, Derek Ronald, so long ace organist at Odeon, Worthing, is now working the same two Southampton theatres, after his interrupted tour of Odeon circuit as visiting solo organist.

Musicians' Movements

A. W. L. Tolliday (better known to many as Tolly) has exchanged the organ console for the assistant manager's desk. For over five years he was at the Ritz, Bowes Road, Southgate, and for nearly two years was with A.B.C. as organist. He is still with A.B.C. in his new position, his headquarters being at the Savoy, Enfield.

W. Henson Maw, until last month solo organist of the Regal, Derby, is now with the 1st Derbyshire Yeomanry in training. His musical ability is now employed with a flourishing little dance band of members of his unit.

Ronald White, organist at the Esoldo Cinema, Newcastle-on-Tyne, has been appointed manager.

PROJECTIONIST'S DISMISSAL

Firm to Pay £10

Costs amounting to £10 were awarded at West London Police Court on October 28 against a West End kinema company who were alleged to have dismissed an employee because he was liable for military service.

Stanley Cole, a 20-year-old kinema operator, summoned his employers, S. C. Holdings, Ltd., of Baker Street, W., for "unlawfully terminating his employment by reason of the duties or liabilities which he was or might become liable to perform or discharge by virtue of the provisions of the National Service (Armed Forces) Prevention of Evasion Regulations, 1939."

Cole said he had been employed at the Embassy, Notting Hill Gate, since 1936. On the outbreak of war he was given immediate notice, the reason given being that the kinema had to close.

The kinema reopened about a fortnight later, and he was the only member of the staff who was not recalled.

Replying to the magistrate, Sir Gervais Rentoul, Cole said that the manager shook him by the hand, and, in wishing him good luck, said that the reason for his dismissal was that he would be one of the first to be called up for the Army.

W. F. Fordham, defending, said the firm were always anxious to act justly and generously towards the staff. They thought they were taking an ordinary, businesslike view of the matter.

The case was dismissed under the Probation of Offenders Act, on payment of £10 costs to Cole.

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FORTHCOMING TRADE SHOWS

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., Nov. 2	11 a.m.	G.-B. Theatre	Daughter of the Tong	Grand National	Grant Withers	—
.. .. 2	2.30 p.m.	Cambridge	Sons of the Sea	Grand National	Leslie Banks	—
Fri., .. 3	11 a.m.	Celluloid Theatre	Debt of Honour ; Hookum Mystery	New Realm	Will Fyffe	—
Mon., .. 6	10.30 a.m.	Own Theatre	You're Next to Closing ; Hats and Dogs ; Rollin' in Rhythm ; Seeing Spots ; Kristopher Kolumbus ; Snow Man's Land ; Leith Stevens and Orch. ; Rita Rio and Her Orch. ; Broadway Buckaroo.	Warner	——	—
.. .. 6	3 p.m.	Cambridge	Everything's On Ice ; Sea Scouts	RKO-Radio	——	—
Tues., .. 7	3 p.m.	Cambridge	Full Confession ; Donald's Penguin	RKO-Radio	Victor MacLaglen	—
Wed., .. 8	3 p.m.	Cambridge	Lucky to Me	A.B.P.C.	Stanley Lupino	—
.. .. 8	11 a.m. and 3 p.m.	Own Theatre	The Fighting Gringo ; Dog Gone	RKO-Radio	George O'Brien	—
Thur., .. 9	3 p.m.	Cambridge	Fifth Avenue Girl ; Autograph Hound.	RKO Radio	Ginger Rogers	—
Fri., .. 10	10 a.m. and 3 p.m.	Own Theatre	Blind Folly ; Sage Brush Serenade	RKO-Radio	——	—
Mon., .. 13	11 a.m. and 3 p.m.	Own Theatre	Timber Stampede ; Salt of the Earth.	RKO-Radio	——	—

BIRMINGHAM

Fri., Nov. 3	10.30 a.m.	West End	Mutiny on the Blackhawk	General F.D.	Richard Arlen	A
.. .. 3	10.30 a.m.	Scala	Coastguard	Columbia	Randolph Scott	A
Tues., .. 7	10.30 a.m.	West End	Forgotten Woman	General F.D.	Sigrid Gurie	A
.. .. 7	10.30 a.m.	Forum	Hell's Cargo	A.B.P.C.	Robert Newton	—
.. .. 7	10.30 a.m.	Futurist	Ten Days in Paris	Columbia	Rex Harrison	A
Wed., .. 8	10.30 a.m.	West End	On the Night of the Fire	General F.D.	Ralph Richardson	—
.. .. 8	10.30 a.m.	Forum	The Man They Could Not Hang	Columbia	Boris Karloff	H
Thur., .. 9	10.45 a.m.	Scala	Arsenal Stadium Mystery	General F.D.	Leslie Banks	—

CARDIFF

Fri., Nov. 3	10.45 a.m.	Empire	Hawaiian Nights	General F.D.	Johnny Downs	—
.. .. 3	10.45 a.m.	Odeon	Ten Days in Paris	Columbia	Rex Harrison	A
Tues., .. 7	10.45 a.m.	Odeon	Sons of the Sea	Grand National	Leslie Banks	—
.. .. 7	10.45 a.m.	Park Hall	Arsenal Stadium Mystery	General F.D.	Leslie Banks	—
.. .. 7	10.30 a.m.	Olympia	Coastguard	Columbia	Randolph Scott	A
Wed., .. 8	10.45 a.m.	Odeon	Tropic Fury	General F.D.	Richard Arlen	—
Thur., .. 9	10.45 a.m.	Empire	A Window in London	General F.D.	Michael Redgrave	—

DUBLIN

Fri., Nov. 3	10.30 a.m.	New Regal	Come On, George	A.B.F.D....	George Formby	U

GLASGOW

Fri., Nov. 3	2.30 p.m.	Paramount	French Without Tears	Paramount	Ray Milland	A
.. .. 3	10.45 a.m.	Picture House	Frozen Limits	General F.D.	Crazy Gang	U
Tues., .. 7	10.45 a.m.	Playhouse	Mrs. Pym of Scotland Yard	Grand National	Mary Clare	—
Wed., .. 8	10.45 a.m.	Playhouse	Forgotten Woman	General F.D.	Sigrid Gurie	A
Thur., .. 9	10.45 a.m.	Picture House	On the Night of the Fire	General F.D.	Ralph Richardson	—

LEEDS

Fri., Nov. 3	10.45 a.m.	Tower	The Underpup	General F.D.	Gloria Jean	U
.. .. 3	10.30 a.m.	Ritz	Ten Days in Paris	Columbia	Rex Harrison	A
.. .. 3	11 a.m.	Scala	Come On, George	A.B.F.D....	George Formby	U
Tues., .. 7	10.45 a.m.	Scala	Mutiny on the Blackhawk	General F.D.	Richard Arlen	A
.. .. 7	11 a.m.	Tower	Coastguard	Columbia	Randolph Scott	A
Wed., .. 8	10.45 a.m.	Tower	Frozen Limits	General F.D.	Crazy Gang	U
.. .. 8	10.30 a.m.	Ritz	The Man They Could Not Hang	Columbia	Boris Karloff	H
Thur., .. 9	10.45 a.m.	Scala	Forgotten Woman	General F.D.	Sigrid Gurie	A

LIVERPOOL

Tues., Nov. 7	10.45 a.m.	Futurist	Forgotten Woman	General F.D.	Sigrid Gurie	A
Wed., .. 8	2.30 p.m.	Paramount	French Without Tears	Paramount	Ray Milland	A
.. .. 8	11 a.m.	Majestic	Mutiny in the Big House	Pathe	——	—
.. .. 8	10.45 a.m.	Forum	Sons of the Sea	Grand National	Leslie Banks	—
.. .. 8	10.45 a.m.	Trocadero	On the Night of the Fire	General F.D.	Ralph Richardson	—
Thur., .. 9	10.45 a.m.	Trocadero	Hawaiian Nights	General F.D.	Johnny Downs	—
.. .. 9	11 a.m.	Scala	Blondie Takes a Vacation	Columbia	Arthur Lake	A

MANCHESTER

Fri., Nov. 3	10.45 a.m.	Grosvenor	Bedtime Story	Grand National	Leslie Wareing	—
.. .. 3	10.45 a.m.	Gaumont	Forgotten Woman	General F.D.	Sigrid Gurie	A
.. .. 3	10.45 a.m.	Theatre Royal	Mr. Wong in Chinatown	Pathe	Boris Karloff	A
Tues., .. 7	2.30 p.m.	Paramount	French Without Tears	Paramount	Ray Milland	A
.. .. 7	10.45 a.m.	Gaumont	Sons of the Sea	Grand National	Leslie Banks	—
.. .. 7	11 a.m.	Deansgate	Hell's Cargo	A.B.P.C.	Robert Newton	—
.. .. 7	10.45 a.m.	Theatre Royal	Dark Eyes of London	Pathe	Bela Lugosi	H
Wed., .. 8	10.45 a.m.	Theatre Royal	Daughter of the Tong	Grand National	Grant Withers	—
.. .. 8	10.45 a.m.	Gaumont	Hawaiian Nights	General F.D.	Johnny Downs	—
.. .. 8	10.30 a.m.	Paramount	Golden Boy	Columbia	William Holden	A
Thur., .. 9	10.45 a.m.	Paramount	Arsenal Stadium Mystery	General F.D.	Leslie Banks	—
.. .. 9	10.45 a.m.	Theatre Royal	The Amateur Detective	Pathe	Frankie Darro	A

NEWCASTLE

Fri., Nov. 3	10.15 a.m.	Haymarket	The Man They Could Not Hang	Columbia	Boris Karloff	H
.. .. 3	10.45 a.m.	Essoldo	Mrs. Pym of Scotland Yard	Grand National	Mary Clare	—
.. .. 3	10.45 a.m.	Queen's	On the Night of the Fire	General F.D.	Ralph Richardson	—
Tues., .. 7	10.45 a.m.	Tatler	Hawaiian Nights	General F.D.	Johnny Downs	—
Wed., .. 8	10.15 a.m.	Essoldo	Golden Boy	Columbia	William Holden	A
Thur., .. 9	10.45 a.m.	Essoldo	Arsenal Stadium Mystery	General F.D.	Leslie Banks	—

NOTTINGHAM

Fri., Nov. 3	10.45 a.m.	Scala	Frozen Limits	General F.D.	Crazy Gang	U
Tues., .. 7	10.45 a.m.	News House	Mutiny on the Black Hawk	General F.D.	Richard Arlen	A
Wed., .. 8	10.45 a.m.	News House	Forgotten Women	General F.D.	Sigrid Gurie	A

SHEFFIELD

Fri., Nov. 3	10.30 a.m.	Union St. P.H.	Girl From Rio	Pathe	Movita	U
.. .. 3	10.45 a.m.	Cinema House	When To-morrow Comes	General F.D.	Charles Boyer	U
Tues., .. 7	10.45 a.m.	Union St. P.H.	The Magnificent Fraud	Paramount	Akim Tamiroff	A
.. .. 7	10.45 a.m.	Cinema House	Blondie Takes a Vacation	Columbia	Arthur Lake	A
Wed., .. 8	10.45 a.m.	Central	Million Dollar Legs	Paramount	Betty Grable	U
.. .. 8	10.45 a.m.	Cinema House	The Underpup	General F.D.	Gloria Jean	U
Thur., .. 9	10.45 a.m.	Central	Our Leading Citizen	Paramount	Bob Burns	A
.. .. 9	10.45 a.m.	Cinema House	Ten Days in Paris	Columbia	Rex Harrison	A

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CAFE MANAGERESS required for Liverpool area; smart appearance and thorough experience necessary.—Send full particulars, preferably with photograph and stating salary required, to S., Box 193, Kinematograph Weekly.

WANTED, Chief Operator, or very good Second, with expert knowledge of W.E., for kinema in safe area. Write experience, wages, to Q., Box 191, Kinematograph Weekly.

SITUATIONS VACANT (cont.)

OPERATORS. First and Seconds, required for London kinemas; experienced on W.E. and H.I. arcs and modern plant.—Full details of experience and wages required to V., Box 196, Kinematograph Weekly.

WANTED, First and Second Operators; must be fully experienced Western Electric; age over 30.—State wages, references, Cheshire County Cinemas, Ltd., Empress, Runcorn.

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SOUND EQUIPMENT, MOTION PICTURE PROJECTION—PUBLIC ADDRESS SYSTEMS. By James R. Cameron. Claimed to be the standard authority on the subject. Sixth edition (1936). Price £1 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition (1931). Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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THE EDITOR, THE IDEAL KINEMA, 85, LONG ACRE, W.C.2.

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